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ORGANISTS WAGING CONSTRUCTIVE WAR

Convention of National Association Plans Progress for Organization by Concentration of Each Community and Section on Its Own Problems—Simultaneous Monthly Meetings in Each City and Sectional Conventions Supplementary to National Gathering—Officers Reelected and Ocean Grove Chosen for Next Meeting Place, with San Francisco as Possibility for 1915—Noted Artists in "Messiah"

[From a Staff Correspondent]

OCEAN GROVE, N. J., Aug. 10.

PROVING by the very success of its sixth annual convention that its "reconstruction period" had been passed with happy results the National Association of Organists made its Ocean Grove sessions valuable to the cause of American music by formulating a policy of "constructive progress" in a campaign for the uplift of the organist's profession.

"Three months ago we never would have dreamed that this convention would be so successful!" Such was the declaration made on the closing day by one of the committee. This feeling is not to be wondered at when one considers the withdrawal of the former secretary and treasurer in the middle of the last convention and the organists' declaration that he had taken with him all the papers and funds of the association, which he refused to give up. To have produced a record convention in the face of this necessity for re-creating an association which had lost even its list of members—this was, indeed, a miracle. It simply showed, as a member phrased it, "that one man's opposition cannot kill a good movement."

In many ways did this convention create a record. There were more organists registered at the close of the first day's session than the association could have boasted on the biggest day of any of its previous conventions. Again, the annual banquet of Wednesday evening had a record-breaking crowd, with 247 persons overflowing the North End Hotel banquet room. Furthermore, the list of association members had reached 1,466 by the end of the convention, which the officers recalled to be considerably over the total on the lists of the former secretary and treasurer. Even more significant than the figures, however, was the spirit of harmonious unity marking the meetings, which could be sensed by the visiting newsgatherer as the antithesis of the unrest which was in the atmosphere at the preceding convention.

Another phase of the unprecedented success was in the uniformly attractive nature of the programs, especially in the matter of organ recitals. Last year's convention had given the organists only two such rare opportunities to hear the work of their fellows, but the present gathering witnessed seven recitals by leading organists from various parts of the country. Similar abundance was to be observed in the papers that were read. Messrs. Frederick Schlieder and Arthur Scott Brook, the program committee, confessed that while they had held themselves in readiness to present recital programs in case they could not garner sufficient performers, not only was this participation unnecessary, but they actually had acceptances from more organists than the brevity of the sessions would admit of their utilizing.

The success of the convention consisted not only in the splendid programs and the fraternal spirit, but the personal inspiration that each member drew from meeting with his fellows. As one organist from a



MARIE CASLOVA

American Violinist Who Will Follow Her Successful Appearances as Soloist with European Orchestras by a Tour of the United States This Coming Season. (See Page 5)

smaller city explained, "It's going to mean a lot to me in my work this brushing up against the big men in the profession, for it has broadened me to see how broad they are and when I play their compositions I'll do so with a more intimate interest. Hearing these recitals has given me a criterion and an incentive that will make my own playing the better."

Raise Standard by Personal Uplift

It was this sense of personal uplift that the association counted upon to make each organist strive for the betterment of himself and his profession, rather than any set scheme of "standardization" for organists. It was felt that the stimulus of these programs would do more to urge the individuals forward than a mere arbitrary certification by means of examinations. Realizing that the members of the association come from widely separated sections, the national committee foresaw that they could not drive members to action by perfunctory passing of resolutions to do such and such, but that these members were eager to be led, providing that they were given a start in the right direction.

This start was given by suggesting courses of action for the state presidents, whose numbers were amplified. The progress of the association is therefore to be based upon the progress of the various sections. It is planned to have sectional conventions during the year at centers of various districts, these to be supplementary to the big national convention. For instance, Portland, Me., with its new municipal auditorium and organ, is discussed as the place for a New England convention, while the new organ destined for the city auditorium of Springfield, Mass., also places that city as a possibility. Pittsburgh stands as a likely gathering place for the organists within its radius, while Atlanta might be a natural center for the Southern states.

As factors in the cooperation of the organists in the different communities there will be monthly dinners similar to the "get together" dinners given in New York last season. These are to be simultaneous throughout the country and practical action will be secured by the scheme of having

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DEPLORES MAD RUSH OF STUDENTS ABROAD

"America for Americans" Is Key-note of Mme. Bloomfield Zeisler's Timely Warning

Just before she sailed from Europe aboard the *Imperator* Fannie Bloomfield Zeisler, the distinguished Chicago pianist, in an interview with a correspondent of the *Daily News* of Chicago, deplored the wholesale invasion of foreign countries by American music students and contended that educational facilities in the United States to-day are so advanced that America can easily provide her own musical training.

"I am sorry to say that much of this mad rush to study in Europe is due to foolish mothers who make their daughters' education an excuse to leave their husbands and live abroad a few years," said Mme. Bloomfield Zeisler. "If our cultural atmosphere can also be made equal to that of Paris, Berlin and Munich, the last argument of those insisting that it is necessary to study abroad is vanquished. Though much is being done in this respect much more remains to be done."

"The atmosphere of true culture which the European gets is growing rapidly in such art and musical centers as New York, Chicago, Boston and Philadelphia."

"Nearly every one admits that American teachers are equal to most of those in Europe. Indeed, some of the most noted teachers of France and Germany are Americans who were practically unknown while they lived at home."

"The chances are that a young musician studying in America under a good American teacher receives better value for his money than if he studied abroad. It is a fact that some of the greatest musicians had a foreign education, but true genius will shine anywhere. And what becomes of the thousands who go to study in Europe every year and are never heard of?"

"Certainly there is less shameful exploitation of students in America than there is abroad. Students can live in American cities just as cheaply as in Paris or Berlin and local opportunities to hear the best music at moderate prices are plentiful."

"Students must throw themselves passionately into their art, must mingle much with one another for mutual stimulation, must read good musical papers, keep themselves broadly informed and not let such trivialities as calls and teas interfere with their daily practising."

Deny Rumors of Agreement Among Three Rival Opera Companies

Rumors were circulated about New York this week to the effect that the management of the Metropolitan Opera Company, the new Hammerstein National Opera and the Century Opera Company had entered into a "gentlemen's agreement" of mutual toleration in the coming opera season. There was no one in the Metropolitan offices qualified to speak authoritatively on the subject. Oscar Hammerstein admitted to a *MUSICAL AMERICA* representative: "There have been many of those reports, but I know of no such agreement." "Don't make me laugh," insisted Milton Aborn, one of the Century's managing directors, when he was asked to verify the truth of the rumor. "That is a joke. I can't conceive of any such agreement being possible in the present situation."

Theodore Spiering to Conduct Berlin Free Concerts

BERLIN, Aug. 9.—Theodore Spiering, the American violinist, has been appointed musical director of "The People's Free Stage," which is organized to provide free concerts and dramatic performances for the public. There are 50,000 members of the society, which will give twenty-five symphony concerts during next season.

AUSTRALIAN CRITICS LAUD BISPHAM

American Baritone Earns High Approval After Sydney Recitals

SYDNEY, AUSTRALIA, June 14.—David Bispham, the American baritone, opened his Australian tour in a series of four concerts in one week at the Sydney Town Hall, and so great was the enthusiasm that his engagements were arranged so that three more recitals might be given the next week. He will sing in all the principal cities before returning to America in August, and the tour promises to be a triumph.

The Sydney Herald characterizes Mr. Bispham as "a rare singer, humorist, tragedian, master of oratory and born entertainer."

The Herald critic maintains further that the legendary "man in the street" is coaxed by Mr. Bispham "into the joyous conviction that Handel and Schumann and all those fellows are as easy as listening to a barrel-organ in the street, when a fellow once understands them." At the close of the recitals the audiences were loth to depart, calling and recalling the baritone to the front of the platform.

Mr. Bispham received high recognition as an exemplar of the proper use of the English language in song. On this point one Australian critic declared:

"Every word was distinguishable, though there was not the slightest appearance of any striving after this distinct articulation. Interpretation of feeling was the keynote of all that Mr. Bispham did and impeccable correctness of pitch, delicacy of shading, vigor in declamation were plainly considered and rightly so as being means to an emotional end."

That English is second to no other language as a song vehicle, provided one knows how to use it, is the conviction of another critic prompted, apparently, by Mr. Bispham's recitals.



David Bispham, to the Right, and Capt. Houdlett, of the "Sierra," En Route to Honolulu.

Beginning in November Mr. Bispham is to star in the light opera, "The Jolly Peasant," by Leo Fall, under the management of Werba & Luescher.

brich at her villa in Nice, preparing new recital programs for her forthcoming tour. Her first New York appearance will be in a song recital at Carnegie Hall on Tuesday afternoon, January 6.

Several newcomers are to be introduced here. They include Beatrice Harrison, the noted English 'cellist, who has appeared under the baton of all of the great conductors in Europe as well as in sonata recital with the distinguished Eugen d'Albert. Miss Harrison is a protégé of Almeric Paget, the former Pauline Whitney, of this city. She will make her debut with the Philharmonic Society in Carnegie Hall on December 11 and 12.

Morgan Kingston, the English tenor, who is to make his debut here with the Century Opera Company on September 15, will also invade the local concert field. Mr. Kingston first won recognition in England and it was there that Andreas Dippel heard him and immediately engaged him for a long term of years.

Mme. Teresa Carreño is returning after an absence of four years. She will make her reappearance with the Philharmonic Society on October 30 and 31 and will be heard for the third time in a piano recital in Carnegie Hall in January. She has also been engaged for one of the popular Metropolitan Opera concerts. Josef Hoffmann is returning after a tour of Russia. It is said his earnings in that country were nearly one hundred thousand dollars for the season. He will make his reappearance in a piano recital in Carnegie Hall on Tuesday afternoon, October 28; a second will be given in November, a third in December, and after the new year a fourth. All told he will play fifty concerts, reaching from New York to the Pacific coast.

Mischa Elman is returning for his fifth American tour, which will open late in December. His first New York appearance will be with the Philharmonic Society in Carnegie Hall, on January 11. His first recital will be given on the afternoon of January 31. He will remain until May, closing his tour in California, after which he will sail for Australia, where he is to give thirty concerts commencing in June, 1914. Mme. Louise Homer is to give a six weeks' concert tour prior to the opening of the opera season. This tour will take her as far West as Sioux Falls, S. D., beginning on October 5 and closing on November 12.

Others under the management of the Wolfsohn Musical Bureau include Sophie Breslau, the new contralto of the Metropolitan Opera Company; Florence Hinkle, soprano, who will open her season at the Worcester Musical Festival and is scheduled for a recital in this city on the evening of October 28 and will be heard in December with the Oratorio Society; Evan

Williams, the eminent tenor, who will make his reappearance in New York in recital in Aeolian Hall Friday evening, November 7, and later will be heard with the Oratorio Society in its Christmastide performance of the "Messiah." Reinald Werrenrath opens his tour at the Worcester Music Festival and gives his fifth New York recital in Aeolian Hall on Thursday evening, October 23. Mr. and Mrs. Reed Miller, tenor and contralto, will also be heard in their first recital in Aeolian Hall on the evening of December 3. Mr. Miller will also be heard later with the Oratorio Society in March. Margaret Keyes, Inez Barbour, Janet Spencer, Frederick Weld, Ada Sassoli, the Italian harpist; Fritz Bruch, 'cellist, and Karl Klein, violinist, are others on the list who will also be heard throughout the United States and Canada. While abroad Mr. Adams made arrangements for several new attractions to visit this country during the season of 1914-1915.

PETERBOROUGH FESTIVAL WILL BE A RECORD EVENT

Third Annual Celebration of MacDowell Memorial Association Commands Great Interest

PETERBOROUGH, N. H., Aug. 8.—The third annual music festival of the MacDowell Memorial Association, to be held on the pageant stage in the town hall, will be held August 21, 22, 23 and 24. Extensive preparations have been made and with the unique feature of a concert of American music, conducted by six American composers and given in the pine forest of the association, there is every reason to believe the festival will surpass all its predecessors in point of interest.

The composers who will conduct their own works are Mabel W. Daniels, who will be represented on the program with a dramatic poem for baritone and orchestra; Arthur Farwell, with "The Birds," taken from his music recently produced at the Meriden, N. H., pageant; Henry F. Gilbert, whose Negro Rhapsody will be produced by the orchestra; A. Cyril Graham of Chicago, who will have produced a cantata for soprano and baritone solos, chorus of women and orchestra; Edward Burlingame Hill, who will conduct one of his orchestral compositions, and Edgar Stillman-Kelly, whose Aladdin Suite for orchestra will be given.

There are to be five concerts, two on the pageant stage and three in the town hall. Coleridge-Taylor's "A Tale of Old Japan" will be sung in the evening of August 22 and the festival will be brought to a close with "The Seven Last Words of Christ," by Theo. Dubois, and Gounod's "Gallia." The soloists are to be Mrs. Monica Graham Stults, of Chicago, soprano; Hazel Milliken, of Nashua, N. H., soprano; Marguerite Dunlap, of New York, contralto; Charles Hackett, of New York, tenor, and Reinald Werrenrath, of New York, baritone. Harold Henry, of Chicago, pianist, will play MacDowell's D Minor Concerto for piano and a group of short pieces. The MacDowell Choral Club of Peterborough, Eusebius G. Hood, conductor, will sing the choral works. Ruth Ashley, of Nashua, is the official pianist.

One of the features will be the performance of the Indian Suite for orchestra, in the pine forest, where the remarkable acoustic properties are said to be unequalled by any out-of-door auditorium. The seating capacity of this place is about 1200, with a beautiful view of Mt. Monadnock for a background to the stage.

DE TRÉVILLE IN YELLOWSTONE

Soprano Rides Through Park in Khaki and Divided Skirts

SEATTLE, WASH., Aug. 4.—Seattle is the latest Western city to capitulate to the charms of Yvonne de Tréville, who has arrived here on her semi-business and semi-pleasure tour of the coast. So successful has been her venture, "blazing an artistic trail" as her own manager and advance agent, that there are few open dates for her costume recital tour in "Three Centuries of Prima Donne."

Unlike the usual press agent, however, she has refrained from announcing her bookings as soon as they were made, but prefers to wait till the beginning of the season, when she will publish the results of her experiment—an experiment that has been watched with intense interest by the musical profession.

To live close to mother Nature, to wear khaki clothing and divided skirts for horseback riding through the Yellowstone National Park for two weeks was the announced intention of Miss de Tréville upon her arrival. She will return here in January or February of next year for a professional appearance.

R. E. JOHNSTON HAS A BRILLIANT LIST

Celebrated Artists Will Tour the United States Under His Management

R. E. Johnston announces that the following artists will appear in concerts under his management the coming season:

Ysaye, the celebrated Belgian violinist, returns for thirty concerts during January, February and March.

Leopold Godowsky, the world-famed pianist, returns for twenty concerts during January and February.

Jean Gerardy, the Belgian 'cellist, returns for fifty concerts (after an absence of six years) from December to April.

Mme. Frances Alda, prima donna soprano of the Metropolitan Opera Company, will begin early in October her concert tour, which will extend to the Pacific coast. She returns East the middle of November and will give her annual song recital at Carnegie Hall, Tuesday evening, November 25. On her entire concert tour Mme. Alda will be assisted by Gutia Casini, the Russian 'cellist, and Frank Laforge, the pianist.

Orville Harrold, the tenor, will make a short concert tour before the opening of the new Hammerstein Opera House.

Mme. Corinne Rider-Kelsey, the American concert soprano, will be under Mr. Johnston's exclusive management. On August 18 Mme. Rider-Kelsey will be one of the principal soloists at the great concert to be given in Symphony Hall, Boston. The other soloists are Albert Spalding, Rosa Olitzka, Orville Harrold, Claude Cunningham and André Benoist.

Mme. Jeanne Jomelli will return to America for a concert tour beginning October under the Johnston management. She will also have some operatic appearances with the Chicago-Philadelphia opera companies.

William Hinshaw, baritone of the Metropolitan Opera House, will devote most of his time to concert work this season. Mr. Hinshaw will have several appearances with the Minneapolis Symphony Orchestra, including the annual New York concert at Carnegie Hall. He has also been engaged for the "Messiah" with the Handel and Haydn Society of Boston.

Rosa Olitzka, the Russian contralto, will have a concert tour before the Montreal Opera season begins. She has been engaged to sing the principal contralto rôles with that organization.

Claude Cunningham, the distinguished American baritone, will appear this season in individual concerts as well as in joint song recitals with Mme. Corinne Rider-Kelsey.

Gabriel Ysaye, violinist, son of the celebrated master, will have a number of appearances with Jean Gerardy in joint recitals. They are booked on the Pacific coast for the months of March and April.

Corinne Welsh, contralto, will make an extensive tour this season. A number of important bookings have already been arranged.

Other artists who will appear exclusively under Mr. Johnston's management are: Gertrude Manning, a young lyric soprano who will make her first American tour this season; Dan Beddoe, the noted Welsh tenor; Charles Wakefield Cadman, the composer-pianist; Ludwig Schmidt, violinist, who will make his first appearance in America next November; Ann Ivins, lyric soprano, who is the daughter of Augustus Howard Ivins and niece of the Honorable William M. Ivins; Ida Divinoff, Russian violinist; Mary Desmond, contralto; Chris. Anderson, baritone; Susanna Dercum, contralto; Henriette Bach, violinist, and Ruby Heider, the girl tenor. Albert Spalding, the American violinist, has postponed his American tour for another year.

During the season of 1914-1915 R. E. Johnston and Charles L. Wagner have arranged to bring Yvette Guilbert to America for a tour of thirty performances.

Mary Garden recently cabled Mr. Johnston to book a short concert tour for her before the opening of the opera season.

Paris Opera Novelties

PARIS, Aug. 9.—Six productions in the nature of novelties are announced by the management of the Paris Opera House, as follows: "Scemo," by Bachelet, winner of a Grand Prix de Rome; Dupont's "Ontar," based on the drama by the same title given at the Odéon; "Bella Imperia," by Salvayre, composer of "Richard the Third," the posthumous "Cleopatra," by Massenet, and "Parsifal" in French, directed by Messager, the French composer.

WOLFSOHN BUREAU'S PLANS ANNOUNCED

Concert Series Arranged for Many of the Country's Leading Cities

With the return of A. F. Adams, manager of the Wolfsohn Musical Bureau from Europe, plans for one of the most extensive concert campaigns that this country has ever known have been perfected. A list of nearly fifty of the leading concert artists appears under this management, and there has been arranged a series of from four to ten concerts in each of the following cities: Albany, N. Y.; Syracuse, Montreal, Detroit, Mich.; Toledo, O.; Cleveland, Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Kansas City, Wichita, Kans.; Oklahoma City; Dallas, Tex.; Fort Worth, San Antonio, Houston, New Orleans, Washington, D. C.; Denver, Col.; Portland, Ore.; and four other cities in the Northwest, San Francisco and Los Angeles, Cal.

The artist to be presented on these courses includes Mme. Schumann-Heink, Louise Homer, Alma Gluck, Josef Hoffmann, Teresa Carreño and Mischa Elman. In addition to these special concert courses a large number of single engagements have also been arranged for these and others on the list. Mme. Schumann-Heink, who has just finished a series of Chautauqua engagements, will rest until October 1, when she will begin her Winter season in Bangor and Portland, Me., singing at the State Music Festival on October 2 and 3. Her tour will extend around the whole country and she will make only one appearance in New York City, in a song recital on January 27. She is to sing five operatic engagements with the Chicago Grand Opera Company. Signor Campanini, making a special production of "Le Prophète," so that Mme. Schumann-Heink may be heard in the rôle of Fides, one of her greatest parts. Titta Ruffo, the Italian baritone, will make a special concert tour under the management of the Wolfsohn Musical Bureau during January and February. While he will be in the country the entire season he will, with the exception of these two months, devote his time to operatic performances. Alma Gluck will also return in December next for a five months' tour. She will spend the Fall with Mme. Sem-

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each gathering discuss the same question, to be announced in the official organ of the association. Illuminating suggestions were given to the members by some of the state presidents, such as J. E. Newmann of Connecticut and the progressive Henrietta Osborne Crane of Baltimore.

Guarantors for "News"

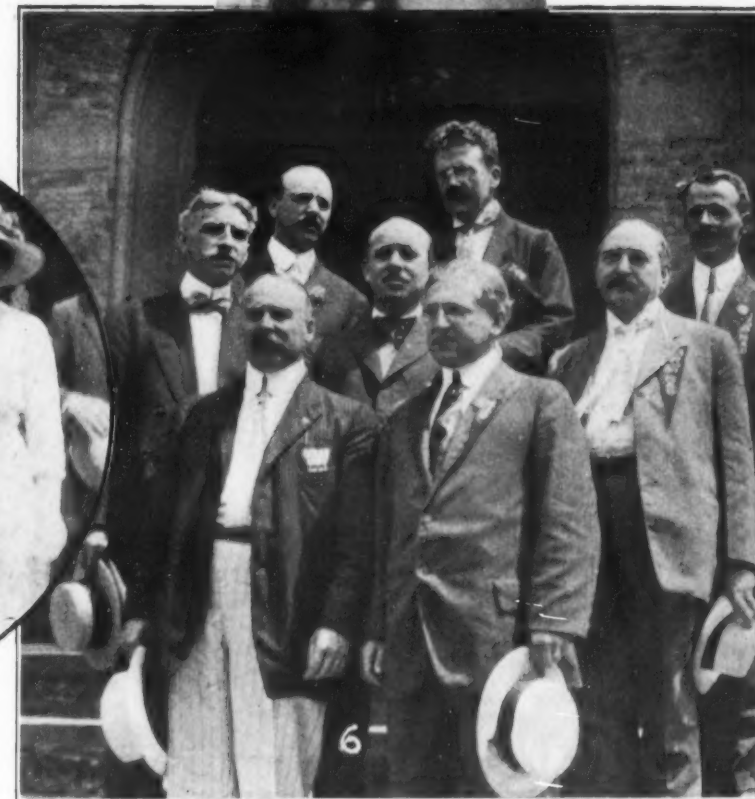
One of the important acts of the convention was the creating of a guarantee fund for the continuation of the official organ, the *N. A. O. News*, two numbers of which have been issued by Tali Esen Morgan. It was resolved to enroll a hundred guarantors who should give \$10 each. The list of guarantors is to be printed in the monthly and each one may have the privilege of the insertion of a professional card. In addition each guarantor is permitted to send the paper to forty new subscribers, non-members, which will widen the influence of the association. A large number of these guarantors had pledged themselves before the end of the convention.

Typical of the convention's harmony of feeling was the business meeting of Friday afternoon, which was a marked contrast to that of last year. This year's meeting was a continuous wave of good feeling, which rose to its greatest height when Dr. William A. Wolf, chairman of the nominating committee, representing far separated states, announced that the committee proposed for nomination all of the highly efficient officers then serving, with one exception. The election, carried by real acclamation, was as follows: President, Dr. Marks; vice-presidents, Homer N. Bartlett and Will C. Macfarlane; secretary, Walter N. Waters; treasurer, Chester H. Beebe, and national superintendent, Tali Esen Morgan.

The meeting also unanimously elected the following suggested national executive committee: Frederick Schlieder, N. Y., chairman; Mark Andrews, N. J.; Dr. William A. Wolf, Penn.; Arthur Scott Brook, N. Y.; Mrs. B. S. Keator, N. J.; W. D. Armstrong, Ill.; A. H. Turner, Mass.; J. J. Miller, Va.; Dr. A. Madeley Richardson, N. Y.; Roscoe Huff, Penn.; N. J. Corey, Mich.; William H. Gage, N. J.; E. F. Laubin, Conn.; Dr. J. Mc. E. Ward, Penn.; Rev. Dr. Scott Kidder, Conn.; Rafael Navarro, N. J., and Dr. Smith N. Penfield, N. Y.

There was natural enthusiasm for the inspiring reports of Secretary Waters and Treasurer Beebe. The members showed no disposition toward violence when Mr. Beebe appeared armed with the association's bank book and checkbook and announced: "Your treasurer is here *this time*—take him by the collar." The treasurer provided a suggestion for all musical organizations in his description of the system of safeguarding the association's finances so as to "make it impossible for any treasurer to steal all we have."

According to this system of "double checking" every dollar received by the association shall first go through the hands of the national superintendent and he shall keep an accurate record of the same, amount, name and address from whom re-



Keeping Step with the Delegates at the N. A. O.: No. 1, Leaving a Recital at the First Methodist Church, Asbury Park; No. 2, Left to Right, Arthur Scott Brook, President J. Christopher Marks and Dr. William A. Wolf; No. 3, Dr. A. Madeley Richardson; No. 4, "Waiting for the Recital"; No. 5, Dr. Wolf (Left) and the Daughters of Dr. Richardson; No. 6, Prominent Members: Lower Row, Dr. Marks and Frederick Schlieder; Middle Row, Walter N. Waters, Chester H. Beebe and Homer N. Bartlett; Upper Row, Dr. Wolf, Mr. Scott Brook and Reginald Lee McAll.

in a bank in the name of the association, keeping an accurate record of same and render a written report in detail upon the request of the national executive committee and prepare a detailed report of the

to expend all money received and shall audit the accounts of the treasurer.

Detailed Account of Finances

Treasurer Beebe submitted to the meeting a detailed account of all the money received and disbursed, with the name of each person and the amount of his payment.

It was decided in this meeting that the convention should be held again next year in Ocean Grove, as the association was not yet strong enough to venture far from the place of its birth. It was the sentiment of the meeting, however, that the 1915 convention should go to the Middle West, and it was voted that it would be a good thing for the organization to accept an invitation to hold the 1915 convention in San Francisco during the Panama-Pacific Exposition, this invitation being made by George W. Stewart, head of the music department of the fair.

Another vote of significance was the passing of a resolution that "the object of the association is to supplement, not to conflict with, the work which is the unique function of the American Guild of Organists," that of raising the standard by admitting members on a basis of technical ability. This resolution was offered by W. D. Armstrong, himself a prominent member of the guild. An indication of the better feeling between the two organizations might also have been found in the giving of a recital by Clifford Demarest, a representative of the guild.

Still more significant was the admission made constantly of the value of publicity to the organists. This was found in repeated assertions that the continuance of the official organ is absolutely essential to the existence of the organization, in the deep appreciation for Dr. Morgan's devoted services in starting the *News* and in the

expressions of thanks to the organists' loyal friend, E. N. Williamson, of the *New York Evening Post*, as well as to the musical press. Incidentally, Dr. Morgan gave the organists some suggestions along this line when he remarked: "I have the greatest respect for the organist who advertises. Come out of your shell," he continued, "and make yourselves known to the people even if you have to resort to the methods of some of the big mercantile concerns who spend millions to advertise the name of a biscuit."

Further stimulus on the same subject was given by Charles E. Watt, editor of *Music News*, who, in his paper on "Musical Journalism," had this to say:

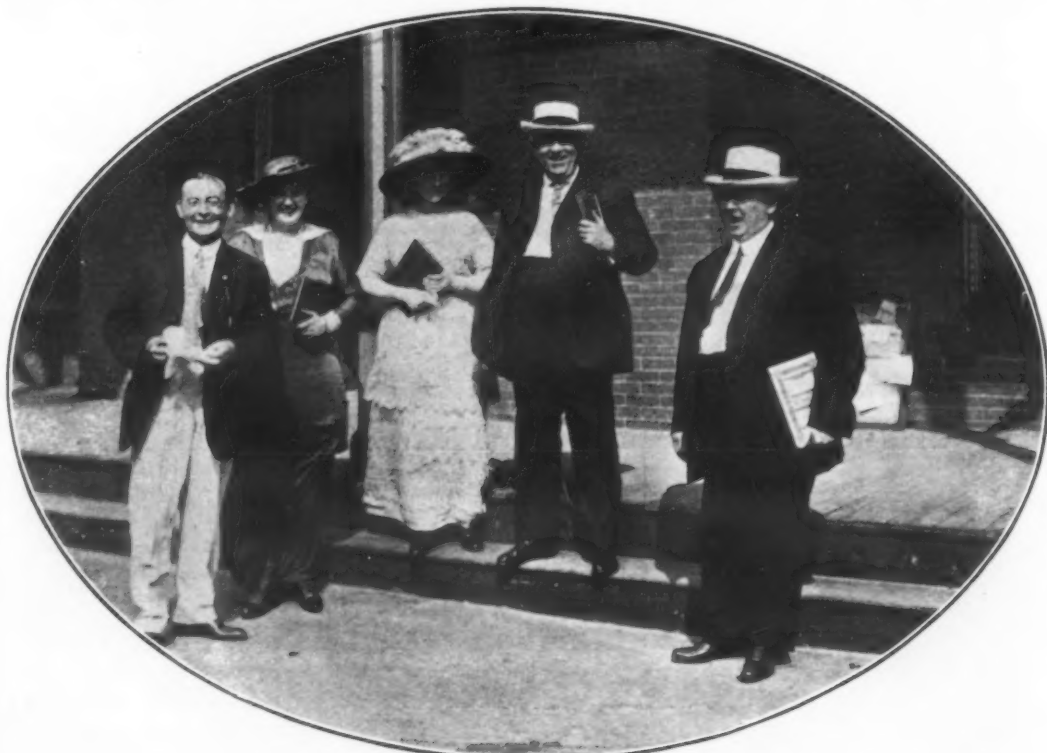
Comments on Mr. Freund's Figures

"Mr. Freund, the editor of *MUSICAL AMERICA*, has recently stated some very astonishing facts in regard to the general musical situation in this country, and while he has not particularly named the music newspapers as one of the most important factors in this development he might very honestly have done so.

"To quote Mr. Freund again—an editorial in *MUSICAL AMERICA* some months ago very carefully and very exactly explained the reasons why the professional musicians ought to advertise in the music weekly and also showed convincingly that the support of the paper must come from that source. Many musicians think that in subscribing for a music paper they are helping to support it. In a very limited way they really are, but as Mr. Freund stated in his editorial there is absolutely no profit in any magazine except from the advertisements it carries.

"A good many musicians have a lurking inner consciousness that they are really

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After the "Messiah" Rehearsal—Left to Right: Tali Esen Morgan, Mary Jordan, Marie Kaiser, Frederic Martin and Dan Beddoe

ceived. The national superintendent shall forward to the treasurer all moneys received with a statement of the same. The treasurer shall deposit all funds received

finances of the association for each convention. The national executive committee shall have the power to authorize the payment of bills and shall have full power

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very superior people and that their musical gifts and accomplishments should bring them the best there is in this world as a matter of course. These people think that

American program. J. J. Miller, of Norfolk, lent variety to his program by introducing a remarkable boy soprano, H. Edgar Donovan, who sang "With Verdure Clad," "One Fine Day" from "Madama Butterfly," and the Spross "Will-o'-the-Wisp." William H. Gage also supplied a program of brilliance and serious content.

While there was perhaps less than the usual discussion of "trashy" hymns, the elevation of church music was taken up seriously, one of the striking contributions to the discussion of congregational music,

Messrs. Martin and Beddoe, sang their respective rôles together for the second time in two weeks and sang them with all their wonted tonal beauty and authority. Organist Clarence Reynolds and a large orchestra supported the singers.

Convention "Interludes"

Shouted by one of the libretto sellers at "The Messiah" performance: "This book has a Handel to it." Then, after a pause, "Does anybody know the composer?"

Last of the visiting organists to leave

just started the announcement: "I have taken—" when he fell off the platform. The members never knew just what he had taken, but Ocean Grove is a strictly temperance town and his tumble was merely due to the fact that he had gone too near the edge of the platform.

On Tuesday morning Mr. Scott Brook, who is the "glad hand" member of the committee, asked one of the members before breakfast how he had slept. "Fine," was the reply, so the genial organist put the same query to the various members that



Part of the Convention Gathering, Photographed at One of the Auditorium Entrances. Left to Right, Bottom Row, Dr. William A. Wolf, Frederick Schlieder, Arthur H. Turner, N. J. Corey, at Right of Sign, Rev. Dr. Scott Kidder, Second from Right. Second Row, Roscoe Huff, Chester H. Beebe, Walter N. Waters, Arthur Scott Brook, H. S. Frye, Tali Esen Morgan, President J. Christopher Marks, Mrs. B. S. Keator, Mrs. Julian Edwardes, J. Warren Andrews. Left of Third Row, Dr. J. McE. Ward. At Right of Fourth Row, E. N. Williamson, of "New York Evening Post." Fifth Row, Directly Behind Mr. Frye, W. D. Armstrong. At top, Left of Post, J. E. Newmann, and Right, Dr. J. S. Van Cleve

publicity is theirs by divine right and that the public press is maintained for their benefit. Since the daily press is interested only in foreign notables the American music maker and teacher must look to his own class of paper for his publicity—the thing which he must have and which he must, in some way, pay for.

"Each public musician finds more and more that his art is also his commercial asset and he sells it by the hour or day, exactly as he sometimes accuses the paper of selling itself by the column or the page. The plain truth is this—the musician must have clothing, food, shelter, relaxation and various other essentials to life. These he must pay for, just in proportion as he patronizes those who have them for sale, but he also, if he would get very far along in his work, must have publicity, and he should therefore apportion his expenditures in such a way that a part of his income will be left for publicity getting. The musical paper is not the only factor on which this appropriation should be expended, but unquestionably it is the chief one."

Uniformly Fine Programs

So hearty had been the response to the untiring efforts of Messrs. Schlieder and Scott Brook that the wealth of interesting program events fairly baffled enumeration. For instance, there was the exceptionally artistic recital of Mr. Demarest, with a program which included Vice-President Bartlett's "Festival Hymn" and the recitalist's own "Pastoral" Suite. The brilliant playing of Dr. Percy J. Starnes, of Atlanta, was heard most effectively on the Auditorium organ, while Newton J. Corey came all the way from Detroit for his scholarly

conducted by Reginald McAll, being that of Dr. A. Madeley Richardson, who illustrated his remarks by examples of pure triads sung by his three daughters, whose voice had been trained like those of choir boys. National Committeeman Armstrong read an illuminating paper on "Hymns—Their Use and Abuse," while Secretary Waters spoke with enlightening effect of the music of the Catholic Church. Homer N. Bartlett read a musicianly paper on "Orchestration for the Organist," while Treasurer Beebe prodded the "Perfunctory Musician" into action and "Three Defects" were pointed out entertainingly by James Pearce. James W. Hill told how the organist may make himself a dominating factor in the smaller cities and Mrs. E. B. Summers treated the advantages of organ recitals as a civic asset. At the banquet there was some delightful singing by a quartet composed of Mrs. Edith Hallett-Frank, Mrs. Alice Louise Mertens, Donald Chalmers and Roy Steele.

Closing the convention week was a sterling performance of "The Messiah" under the able baton of Dr. Morgan in the Auditorium, before 9,000 persons. The festival chorus of 700 sang with splendid tone and volume, and the success of the performance was assured by the notable quartet, consisting of Marie Kaiser, Mary Jordan, Dan Beddoe and Frederick Martin. Miss Kaiser demonstrated by her beautiful singing that she is to be reckoned with as one of our best sopranos, and she gave a thoroughly good performance. The same is true of Miss Jordan, who displayed not only a voice of velvet smoothness and luscious quality but a radiant presence. Those thoroughly routine oratorio singers,

Ocean Grove were Arthur H. Turner, who substituted for Mrs. B. S. Keator at the organ of the First Methodist Church, in Asbury Park, and Chester H. Beebe, who played at the Presbyterian Church.

The organists' table at the Arlington was productive of much good story telling, led by Scott Brook. Some were told on him, however. At one of the meetings he had

he met about the hotel. Finally, he approached one man whose face wasn't familiar, but Mr. Scott Brook felt that it was fraternal to cast formalities aside, so he said, "Good morning, brother. How did you sleep last night?"

"I didn't sleep at all," replied the other, "I'm the night watchman."

KENNETH S. CLARK.



Artistic Singing

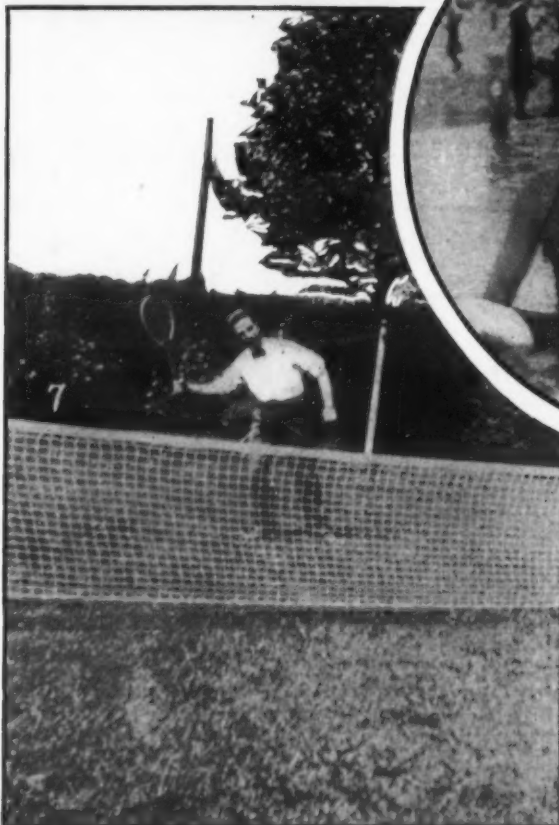
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PHOTOGRAPHIC GOSSIP AT SUMMER HAUNTS OF NOTED MUSICIANS



THOUGHTS of the concert auditorium are far removed from the minds of most professional musicians at this season. Photograph No. 1 shows Frank Sill Rogers, the Albany organist, and Walter Anderson, the New York manager, enjoying liquid refreshment on their way home from Europe. No. 2 represents Christine Miller, the American contralto, climbing the Swiss mountains, and No. 3, Percy Rector Stephens, the New York vocal teacher, and Harold Osborn-Smith, the accompanist, on the beach at Rockaway Park. Ruth St. Denis, the dancer, and Ethel Leginska, the pianist, at Mt. Kisco, after a musicale in which both performed, are seen in No. 4, while No. 5 depicts Maurice Lafarge, the New York teacher, and one of his

pupils at Bridgeton, Me. No. 6 shows Eleanor de Cisneros, the opera singer, interviewing an American Indian in California, and No. 7 reveals William J. Falk, the voice teacher, prepared to return the tennis ball at Long Branch, N. J. In No. 8 will be recognized Percy Hemus, the baritone, and Gladys Craven, his accompanist, on the beach at Asbury Park, N. J. The managerial fraternity will be interested in No. 9, which discloses James E. Devoe, the leading impresario of Detroit, Mich., as a builder of log cabins. The feat was accomplished at Dean's Gulf in the Adirondacks. No. 10 shows Carolyn Cone, a young American pianist and pupil of Rudolph Ganz, strengthening her biceps on one of the Michigan lakes.

MARIE CASLOVA: A NEW NAME AMONG WOMEN VIOLINISTS

WHEN a new artist makes an American debut these days it is natural enough to inquire where he or she has been trained, where she has been heard and kindred questions. The American public is curious and demands perhaps more information about personalities than any other nation in the world to-day.

In this age when America is producing artists who can compete with the best the advent of a young artist who has won her

spurs abroad naturally arouses interest. A young American violinist, Marie Caslova, will make her initial American tour in the coming fall and will concertize throughout the country. She has played in Germany with several orchestras and has been received everywhere with applause and has obtained a success not usual for so young a player. Her teachers have been the famed Ottakar Sevcik and Carl Flesch, men of high rank, whose knowledge of the vio-

lin has brought them into prominence as leading pedagogues of the day.

It is interesting to note that the present age seems to be one which counts among its musical celebrities women whose ability is acknowledged the world over. Only in the matter of composition is the feminine mind somewhat tardy and the best that the world boasts in this department of musical activity is a Cécile Chaminade, a talent spontaneous and natural, though quite inferior to the names of many prominent women performers.

Miss Caslova will have her chance then of entering the lists. She will have to prove, as do all who wish to win Amer-

ican recognition, that her talents are more than the average. She will be tried and tested by the best critical minds. The history of violin-playing boasts chronologically a Lady Neruda, a Camilla Urso; in our own time, a Maud Powell, a Kathleen Parlow and the lesser though gifted Marie Hall, Maude McCarthy, Leonora Jackson and a few others. Miss Caslova has a chance to take her place with the most formidable players of her sex. Her success abroad would seem to indicate that she will do so. In the meantime it is but meet to wait until the young violinist makes her first appearance, which is scheduled for November 11 at Aeolian

THE WOLFSOHN MUSICAL BUREAU

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ENGLAND'S FOREMOST TENOR

ORATORIO
—
RECITAL

CONCERT
—
OPERA



"MR. KINGSTON SCORED AN
UNQUALIFIED SUCCESS"—
BELFAST NEWS LETTER.

"MR. KINGSTON ATTAINED A
TRIUMPH WITH A SPLENDID
CLIMAX"—BRISTOL TIMES.

Mr. Kingston Makes His American Debut in Aida with The Century Opera Co. on September 15th

THE WOLFSOHN MUSICAL BUREAU IN THE MANY YEARS OF ITS EXISTENCE, YEARS WHICH COVER THE HISTORY OF CONCERT-GIVING IN AMERICA, HAS PRESENTED MOST OF THE NOTABLE NEWCOMERS WHO HAVE ENTERED THE AMERICAN CONCERT FIELD. IN PRACTICALLY EVERY INSTANCE THESE NEW ARTISTS HAVE, BY THEIR UNQUALIFIED MERITS, DEMONSTRATED THE EFFICIENCY OF THE WOLFSOHN BUREAU IN SELECTING SINGERS AND PLAYERS OF UNDISPUTED ABILITY.

IN MR. MORGAN KINGSTON THE WOLFSOHN BUREAU PRESENTS AN ARTIST WHO IS ESPECIALLY FITTED FOR THE AMERICAN CONCERT AND ORATORIO FIELD. TRAINED IN THE HOME OF ORATORIO, AND WINNING SUPERLATIVE ENCOMIUMS WITH ENGLAND'S MOST FAMOUS ORATORIO SOCIETIES, HIS COMING WILL UNDOUBTEDLY MARK AN EPOCH IN THE HISTORY OF ORATORIO SOLOISTS IN THIS COUNTRY.

ENGLISH ORATORIO NOTICES

"Mr Morgan Kingston as Samson sang with the distinctness and distinction, not always the same thing, and invested his share at the close of the second act, with great dramatic power. Mr. Kingston made a name for himself as a dramatic tenor of quality and robustness; his phrasing was always good, and he kept full, magnificent tone throughout. Would that the same might be said with truth of many of our other English tenors."—*Evening Times and Echo*.

"Another very capable performance was that of Mr. Morgan Kingston as Samson. He is the only tenor within our recollection, who can give eloquence to the last phrase of the only too famous 'Softly awake, my heart.'"—*Manchester Guardian*.

"Mr. Morgan Kingston did complete justice to the role of Samson."—*London Daily Chronicle*.

"Mr. Morgan Kingston sang with distinction, the part of Samson, his work throughout being characterized by deep artistic insight. In the second act, Miss Lett and Mr. Kingston attained a triumph, and the third act was worked up to a splendid climax."—*Bristol Times*.

Tours through the United Kingdom, added legions of admirers in the train of Kingston. He sang with the Dublin Oratorio Society, and with the Edinburgh Choral Union. Some opinions from Ireland and Scotland, read:

"Mr. Kingston has an admirable dramatic style, combining good solid tone, with clear delivery of words. 'The Full Moon Is Beaming' deserved the applause it received."—*The Scotsman* (Edinburgh), March 12, 1912.

"Mr. Morgan Kingston's voice at once powerful and pleasant, was advantageously heard in a group of songs, ranging from 'The Sailor's Grave' and 'Mother O' Mine' to Lohengrin's 'Farewell' and he had to sing many extras."—*Glasgow News*, January 18, 1912.

"The robust tenor, Mr. Morgan Kingston, who created such enthusiasm at the Belfast production, last Friday and Saturday, provided an attraction worth attending."—*Dublin Evening Telegraph*, December 20, 1911.

"Mr. Morgan Kingston's singing of 'Every Valley Shall Be Exalted,' 'Behold and See,' and 'Thou Shalt Break Them' aroused the audience to enthusiasm."—*Irish Times*.

"The tenor was Mr. Morgan Kingston, who won the favor of the audiences by his devotional rendering of the recitative 'Comfort Ye' and aria 'Every Valley.' His rendering was well controlled and the best traditions of oratorio were observed. Very moving was his interpretation of the air 'Thy Rebuke,' and soulful earnestness and pathos invested the intensely sorrowful 'Behold and See.' 'But thou didst not leave' was rewarded with loud and prolonged applause and the more vigorous number 'Thou shalt break them' had to be repeated at the request of the house."—*Freeman's Journal*.

"Mr. Morgan Kingston scored an unqualified success. His interpretation of the air 'Thou shalt break them' was a masterly performance and it was followed by a remarkable outburst of enthusiasm. Possessed of a resonant voice, Mr. Kingston combines with this, a rare gift for dramatic expression and in the air referred to, he made the passionate words thrill, with such intensity did he sing them. Equally inspiring was his beautiful interpretation of the opening recitative, 'Comfort Ye' and the air 'Every Valley.' In all his numbers Mr. Kingston displayed sincerity and artistic insight, and it was an unalloyed pleasure to listen to him. It is seldom that one comes across a vocalist so well equipped as Mr. Kingston, and it was gratifying to find the audiences testifying by their applause to their appreciation of this fact."—*Belfast News Letter*.

"Mr. Morgan Kingston possesses a fine tuneful robust tenor, which he modulated charmingly to the softer passages and used magnificently in the vigorous harmonies of 'Thou shalt break them.' His singing was the success of the evening and the last mentioned number was his best. He received a perfect ovation and the enthusiasm displayed was fully justified. There was dignity as well as feeling in his handling of the emotional passages in the middle of the work, and 'Comfort Ye' and 'Every Valley' were beautifully sung. All through, his performance was characterized by discernment and good vocalism, and he got in the effects of the lovely rhythm 'But thou didst not leave' with the skill of an artist."—*The Northern Whig*.

MANAGEMENT:—WOLFSOHN MUSICAL BUREAU, ONE WEST THIRTY-FOURTH STREET, NEW YORK



Dear MUSICAL AMERICA:

Last Sunday the New York *Sun* published a symposium on "The Future of Grand Opera in New York." To this symposium a number of noted singers, musicians and teachers as well as the editor of MUSICAL AMERICA contributed.

Emmy Destinn led off with the opinion that when New York gives to the world a great opera composer and librettist the city will experience an unprecedented opera boom. She accompanied this by expressing her conviction that there is no question but that composers great enough reside here. It is simply that they are not consecrated to the task in question or have not discovered themselves. She also states that the appetite for opera in the vernacular has been whetted and it must be satisfied. But it can only be with opera on American themes, written by Americans. When they prove that such works are artistically as good as the masterpieces of the great foreign composers there will be no question as to the outcome.

Riccardo Martin, who follows, considers that the elements which will militate against the possibility for success of new opera companies are mainly the notable failures in the past ten years, while the elements favoring success will be the activity of clever, responsible men and a strong public interest. On the whole, he believes the chances for a happy outcome for popular opera are good. He expresses confidence in the management of Milton and Sargent Aborn of the Century Opera Company. He also has a good word to say for Oscar Hammerstein and reminds us that besides the Metropolitan, the Century Opera Company and the Hammerstein venture we shall have the Zuro and Italian opera companies giving performances as well next season.

Mr. Martin concludes by stating that grand opera is being so well advertised in this country that a hitherto dormant part of the population can now be counted upon to patronize this highly specialized form of entertainment.

Mme. Elizabeth Angier, a teacher of repute and large experience, believes that the spirit of competition among the various opera companies will be helpful rather than discouraging, and though the new undertakings may not succeed at the very start public interest will be further stimulated to the point of demanding good performances, intelligible not only as to music but as to text.

Dinh Gilly, the noted baritone of the Metropolitan, sees danger in suddenly besieging an unprepared public with a dozen grand opera companies at this stage of our musical enlightenment. It might mean to blight forever the possibilities of a greater and more sublime future for this branch of art. He characterizes the New York public as being largely attracted by the humorous and extraordinary. Grand opera has not yet, in his opinion, really taken hold of the mass of the people. It has not yet come near enough to earth for that. Where there is one alien or person of foreign descent in New York who likes grand opera there are, Mr. Gilly says, he is confident that New York can but will not support all the new opera undertakings.

Mme. Bernice James de Pasquali, the coloratura soprano of the Metropolitan, bids us look back to history and the development of opera in Europe and America. This will enable us to distinguish between those failures which resulted from wrong management and those which were directly caused by public apathy. She considers that the New York audiences are worth study,

for there are many conflicting influences which foster capricious judgment. She does not believe the future of grand opera can be accurately forecast as yet. It is still in the hands of fate. The coming financial condition, the mood of the public, contemporary entertainment and a number of other influences which cannot now be predicted, in her judgment, control the destinies of New York's opera plans.

Florencio Constantino, the noted Spanish tenor, is more hopeful. He believes that the New York public will patronize any worthy, interesting scheme that is outlined and discussed properly, because in New York there resides an up-to-date public always eager to learn of and patronize new undertakings. True, the public in New York judges not entirely by comparative values but more often according to current rumor, but in any event it is anxious to partake of the best in entertainment. If the popular opera to be given in New York is of a high order, presenting capable singers of histrionic ability, large, well-directed orchestras, attractive scenery, good dancers and choruses, Signor Constantino considers that there will be small chance of failure next Fall. The Century Opera Company, he believes, has an enviable opportunity.

Reinold Werrenrath, the American baritone, is convinced that there has been a strong awakening of popular interest in grand opera in New York, which is about to enter a period of unprecedented vogue for this form of art. He believes the formation of a number of new opera companies to be largely due to the fact that successful European musicians have been coming for years to New York, while the best European music has been transplanted to our shores. Operatic companies may come and go, he says, but the spirited efforts of those who are encouraging American opera will keep alive New York's interest in her own opera houses or operatic ventures.

Charles W. Clark, the American baritone and a teacher of high standing, is enthusiastic enough to assert that where there are 100,000 ardent devotees of opera to-day, in five years there will be 1,000,000. This growth he attributes partly to the education of the masses in the famous arias through the mechanical musical devices and the great amount of space devoted by the press to operatic performances and operatic artists. He also believes that when opera undertakings are conducted where the prices of admission and for seats will be more reasonable an enormous patronage will be developed.

However, it is Maud Powell, the famed American violinist, a woman of masterful ability, who, to my thinking, makes the most illuminating contribution to the discussion.

It is only, says she, when we have municipal opera that we can claim, with some show of truth, that we are an essentially musical community. Then she makes her main point, namely, that opera as such is by no means the highest form of music and that nation-wide patronage given to opera would not by any means give us the right to be considered a musical people in the true sense. Opera seems to her often ridiculous and incongruous rather than edifying. The various arts are so impaired and weakened to subserve each other that the esthetic sense is certainly offended. Scenic painting is not painting in its highest form; operatic acting at its best is conventional and poor and substituted for real dramatic art. Operatic music would still exist, she says, in its highest form if operas had not been invented. Opera's appeal is sensational. The symphonic or quartet concerts are more finely educational and of truer value.

Finally, Miss Powell expresses her emphatic opinion that operas should be sung in the language in which they are conceived. It must, however, not be concluded from this that she does not consider the English language to be expressive and singable.

William W. Hinshaw, the popular and talented American operatic baritone, is satisfied that New York will be the home of municipal opera within a few years, and that in ten years such opera will exist in every large city in the country, for the reason that there is a rapidly increasing demand for opera which is general throughout the country. To him the fact is convincing that the Century Opera Company has started so favorably with every encouragement from an enthusiastic public; this he considers is conclusive evidence of an irresistible tide which will sweep aside all objections, all failures, until opera in the native tongue and opera at "the people's price" is realized.

His personal opinion is that too much stress is placed upon the desirability of American themes, which would tend to limit the productivity of librettists. The librettist should be given free rein in the choosing of his themes, no matter what foreign traditions, mythological vagaries or fantastic themes are represented. An American theme, to carry success for the

very best music, must, he believes, be of very extraordinary merit.

Then Mr. Hinshaw refers to John C. Freund as "the eminent authority who recently declared that \$600,000,000 are spent annually for music in the United States." In his interview in the New York *Sun* Mr. Hinshaw says that the editor of MUSICAL AMERICA paved the way for a broader and deeper consideration of our musical possibilities, and no doubt, incidentally, for the banding together of newly confident opera enthusiasts who will stir themselves to the task of raising prize money that native opera may be speedily realized.

Speaking particularly of municipal opera in New York Mr. Hinshaw considers it less likely than in some of the Western cities.

Pasquale Amato, the popular baritone of the Metropolitan, starts out by expressing his belief that English lends itself very readily to song and operatic song. Thus, with cheaper seats and opera in the vernacular, what logically minded impresario or layman can doubt the future success of some great operatic scheme to further these ends? He also is one of those who believe that the number of opera-goers will be enormously increased this Fall in New York. It is interesting to notice, he says, how many of the well-known opera singers from Europe are seeking to better their English and pronunciation of English. This is certainly significant. It means that the men and women of the opera favor the popular-price movement in New York. He himself has been spending many hours trying to better his English pronunciation. The prospects for the Fall season in opera seem to him especially bright.

John Philip Sousa considers the question from an entirely different angle from the others. He believes that grand opera will become "classified" before long, some opera houses giving German, some Italian and some French opera exclusively. Opera houses also will be further classified according to the standing of their performances. This is the logical development. It has become apparent, says Mr. Sousa, that the French and Italian operas, which require more mercurial acting than the higher form of composition generally conceded to be the German opera, will in time be given entirely separate from the German. Each composer, librettist and singer will have an opportunity to study for his special field. One can thus quickly determine whether he is fitted to be a disciple or interpreter of Wagner or Massenet or Puccini.

As soon as there are standards established in New York, continues Mr. Sousa, this city will become the Mecca for composers, librettists and actors, who will first come here as students seeking to find a place in the category of opera to which they naturally belong. Then we will hear many great singers now kept in the background because we have only one operatic establishment by which they may be brought before the public as they most desire.

Mr. Sousa also stands squarely up for opera in English and for English as a singable language. As for the unmelodic character of the English language and its unfitness for opera lyrics, as some have asserted, Mr. Sousa says he can take volumes of Poe, Tennyson, Longfellow, Lanier, Wordsworth, Byron, Shelley and many others and turn without difficulty to beautiful lyrics, with words as easily singable as the Italian or Spanish.

An excellent point is made by Mr. Sousa when he declares that our librettists should be musical. And this reminds him that he knows of no Continental opera, taken as a whole, whose words and music, considered as a unit of utterance, are up to the standard of Gilbert and Sullivan's works. Some of the foreign operas may have better plots and some better music, but none is so splendidly coherent as those of the famous men he mentioned.

Mr. Sousa concludes with the declaration that there are two radically hostile factions among educated music-lovers. Bitter warfare must be waged before the victory can be crowned and the standards erected for all time. One faction is represented by those who are never so delighted as when they are hearing dissonances; concord to them is almost an insult. The other is represented by those who listen in raptures to "Aida" or "Lohengrin" or "Faust," which are full of clear and sunshiny melodies.

The president of the Century Opera Company, Edward Kellogg Baird, contributes to the symposium a brief report of the success of the efforts to offer the stock of the new Century Opera Company to the public. He also gives some details of the manner in which seats can be obtained through coupon books. He dispels any fear that the company will not have artists up to the standard which the New York public demands by saying that Milton Aborn, while he was in Europe, was able to find excellent American artists who were singing abroad and are very glad to return to their native land.

On the whole Mr. Baird believes that the prospects for a brilliant season for grand opera in New York were never so promising.

The symposium is closed by your editor, John C. Freund, who feels assured that there is every sign that public interest in opera is still on the increase, perhaps for the reason that this form of entertainment has captured the popular imagination, and so tens of thousands of people who used not to go to the opera are beginning to make it a part of their regular social life.

One of the developments in the future, Mr. Freund believes, will be the refusal of librettists to continue to draw upon antiquated subjects for their themes or on historical periods which have absolutely no interest whatever for our people but will take up the active life of our own people, which is as varied, as full of tragedy, drama and comedy and therefore as full of gripping interest as any story of the olden days ever began to be.

Here we have the opinions of a number of representative people, all prominent in the musical world, all having large experience not only here but abroad, all deeply interested in the subject.

There are just two points that I propose to discuss at the present moment with regard to what has been said by them.

In the first place, as I endeavored to show some time ago, the question of having opera in English does not depend upon whether English is a singable language, does not depend upon whether the leading foreign artists are willing to learn English, but is very decidedly a matter of "throats" and also of the rhythm and tempo with which the people of each nationality are accustomed not only to sing but to speak.

Watch an Englishman and you will find that he is speaking at a certain tempo. Watch a Frenchman and you will find that he is speaking at an entirely different tempo.

That is one of the reasons why when a French play is translated into English they have to cut out half the dialogue; because the English actors cannot speak with the rapidity with which the French can.

Another thing that you will notice when a German is speaking or a Spaniard—that there is a certain rhythm—a certain melodic form, even in his conversation. His voice rises and falls.

And in this each nationality differs from all others.

Now, you may be able to get an Italian to pronounce English words correctly, but whether he will be able to adopt the English rhythm and tempo is another thing entirely, and this will certainly influence him in his singing.

Then, again, there is the question of the diphthongs and gutturals in a language. It is very hard indeed for a Frenchman to pronounce "th." He cannot say "the" but has to say "ze." In just the same way it is impossible for an Englishman to say "Hochheimer"—he has to say "Hockheimer."

So I might go on giving you any number of instances, showing the difficulties in the way of inducing foreigners to speak or sing a different language than their own in such a way as to be even decently intelligible.

Perhaps the problem of English opera will be solved when we produce it with English or American singers, as I believe we can do. That is one of the main points that I believe should be made in favor of the new Century Opera Company—that it is going to show us our own singers who have been delighting European audiences and who now will come to this country and appear with success and sing in their own tongue.

The other point that I desire to make in regard to this discussion is that when we talk of American themes, as your editor suggests in his contribution to the symposium, I understand him to mean not themes merely composed of American history—George Washington or Indians—but that we should get away from the artificial social life of the past, which has generally been the theme of the old opera, and take up the broader life of to-day, which, as he says, is as full of interest as any of the stories of old.

Here is the melting pot of all races. Here the great questions are going to be decided—questions affecting life and happiness, and not merely the goings and comings of monarchs and their satellites and favorites or of mythological personages, or of periods of history which are wholly inexplicable except to those who have studied them.

We are altogether too much concerned with the past. Let the scientists attend to the past and let us devote our interest to the present and particularly to the future. And thus we shall find plenty of subjects for the most gripping opera—opera in the

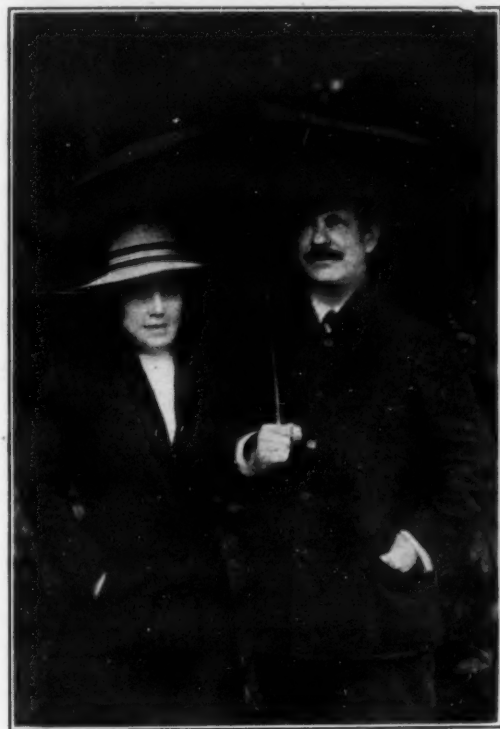
[Continued on next page]

KUNWALD VISITS OLD HAUNTS

Cincinnati Conductor Seeks Out Scenes Where He Spent His Youthful Days

VIENNA, Aug. 1.—Vienna, most musical of cities, has sent many of her gifted sons to America. Thither they have transplanted her spirit, brought living proof that her fame was well founded. To the flourishing cities of the East, of the Middle West, and as far as the shores of the Pacific, they have carried the traditions of their birthplace, given to these and themselves a new home, created a wider field of activity. But when the Summer time of rest comes, when the twittering of thrush and blackbird seems more pleasing than the best paid notes of operatic and concert celebrities, and an original forest orchestra gives the "Siegfried" Idyll, then the musician's thoughts fly homeward to scenes of childhood, and he decides that vacation has not the proper zest without this coming back to accustomed places.

Thus, at least, Dr. Ernst Kunwald, the noted conductor of the Cincinnati Symphony Orchestra, smilingly assured me when I sought him at his Vienna address. This turned out to be in one of the palatial old buildings within the shadow of the mighty cathedral of St. Stephen not yet doomed to demolition, where the spacious, lofty rooms of the olden days are still to be seen. Into one of these I was ushered after sending in my card. By a fortunate chance Dr. Kunwald had come to town just this one day from the charming resort of Siegenfeld, near Baden, where he is passing the Summer months. The reason of his visit? To inspect the musical properties of a certain kind of trumpet he had ordered from a famous Vienna maker, an instrument of special length (somewhat like those on the stage during the march in "Aida," he explained), and of a certain pitch adequate for the trumpet parts in the great B Minor Mass by Bach, which is to occupy a prominent place on the program of the May Festival at Cincinnati. It will



Dr. Ernst Kunwald and Mrs. Kunwald Tramping, Despite Rain

be the first of these festivals which Dr. Kunwald will have the honor to conduct.

"Bach has written particularly difficult passages for the trumpets," remarked Dr. Kunwald. "I shall send the one I am to inspect to-day to Ferdinand Weiss at Cincinnati, my first trumpeter, and if he is satisfied with its musical properties I shall order two more like it. The incessant rains we have been having here all through July have kept me indoors, which I should have regretted greatly at any other time, for, like all Austrians, I am an enthusiastic climber of mountains and lover of long walks in comfortable "Styrian" garb. But the rain is not unwelcome this year; it keeps me at my piano in close study of the wonderful Bach Mass, which I regard as the greatest of oratorio compositions. I shall do my best to make its production under my lead next May a memorable one. I

am going deeply into all the intricacies of the work, its glorious organ and trumpet passages, the most effective manner in which to bring home all its beauties to the hearer as I myself feel them."

ADDIE FUNK.

KATHLEEN PARLOW AND ACCOMPANIST FOR HER U. S. TOUR

MEPHISTO'S MUSINGS

[Continued from page 7]

modern and future sense, which will not be on the present forms but will be, rather, in the form of the "music drama," such as the modern composers are beginning to give us in "Madama Butterfly," "Pagliacci," "Bohème," "Louise."

Operas founded on poetical subjects will always have their appeal and the fairy stories set to entrancing music by a Hump-dinck will also have their appeal.

But the powder-and-paint opera of the past, of the hoop-skirted ladies, of the impossible heroes—is all going into the scrap heap, except where it will be preserved on account of the beautiful music and the extraordinary ability of some wonderful artist to sing it with special force, grace and charm.

There is going to be a "new ideal" in opera, just as there has been a new ideal in social life and in politics in this country, as compared with the old, dear Old World.

Your

MEPHISTO.

Mephisto's Musings

To the Editor of MUSICAL AMERICA:

The recent criticisms on "Mephisto" strike me as being rather ludicrous, as if it could be expected that everybody would agree to everything he says.

For my part, "Mephisto's Musings" is the one page in MUSICAL AMERICA where I am always sure to find something of interest. While I may differ with him on some questions, I am impressed with the idea that he is a very clever writer, a man of wide experience in musical matters and of great value to any musical publication.

In comparison, it may be said that no one would think of indorsing all the editorials of a metropolitan daily, yet we read them and know that they are written by very capable men; men that are paid thousands of dollars per annum for only two or three hours' work each day.

We all have a right to our opinion, and what may please one may not please another; but to be a qualified critic is a different proposition.

S. T. LYNE.

Allentown, Pa., Aug. 8, 1913.

Kathleen Parlow and Charlton Keith, Her Accompanist, in The Hague

News comes from abroad that Kathleen Parlow, the distinguished violinist, who comes for her third American tour in the Fall under the management of Loudon Charlton, will have the assistance for the first time in America of her regular accompanist, Charlton Keith. Mr. Keith has played for Miss Parlow in many of her concerts abroad and is known to be one of the ablest accompanists in London. His American debut will be looked to with interest.

Phonograph Trained Stenographer Goes to Italy for Opera Career

OMAHA, Neb., Aug. 2.—Fired with ambition to become a great tenor by hearing the talking machine records of Caruso and having gained much of his training through a study of these records, Louis Klebba, a former stenographer at the county judge's office, departs shortly for Italy to prepare for an operatic career. Mr. Klebba has already studied in New York and with Millie Ryan in Omaha.

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Cavalieri and Muratore to Act New Roles for the "Movies" in Rimini
—"Tosca" the Favorite Opera of Covent Garden Season—
Caruso Tells English Readers that Artists Who Are Not Nervous
Over a Performance Lack True Genius—Strassburg Raises
Hans Pfitzner's Modest Salary—Paris Loses a Distinguished
"Director of Noises"

BEFORE Lina Cavalieri and Lucien Muratore create the rôles of *Francesca* and *Paolo* in the world-première of the d'Annunzio-Zandonai lyric drama, "*Francesca di Rimini*," at the Boston Opera House in November they will immortalize themselves in these rôles for moving-picture "fans." The film version of the d'Annunzio drama will be made late in August at the scene of the original tragedy. Thus *Francesca-of-the-Movies* becomes la Cavalieri's next rôle.

The film world has already opened to other artists its vistas of new and non-musical profits. Marguerite Sylva has been engaged by a German firm to act *Carmen* for a moving-picture record, and it is now announced in London that the managers of the Scala Theater there have just succeeded in "filming" Joseph Hollmann, the Dutch 'cellist, who, consequently, will soon be both seen and heard—this by virtue of talking-machine records—at that London theater while his more substantial *ego* is in Paris.

* * *

OF the twenty-seven operas sung at Covent Garden during its recent "grand season" of fourteen weeks' duration the most popular proved to be "*Tosca*." It alone reached an eighth performance. Only two were given seven times, and of one of these also Puccini is the composer—"La Bohème"; the other was "*Aida*." "*Madama Butterfly*" takes third place in the list, with six performances, while "*The Jewels of the Madonna*" had five and "*Samson et Dalila*," "*Louise*" and "*I Pagliacci*," four each. The two novelties of the season, von Waltershausen's "*Oberst Chabert*" and Camussi's "*Du Barry*" satisfied all existing curiosity with two performances each.

On the score of claiming the same number of evenings Wagner and Puccini may be said to have been equally popular, as twenty-one evenings in all were given over to each of them. Forty-nine bills—four of them being dual bills—gave Italy the majority of the total number of performances, leaving Germany with twenty-five and France with fifteen. Apart from "*Aida*" the only Verdi operas given were "*La Traviata*," sung twice, and "*Rigoletto*," limited to one performance. The decline of "*Faust*," popularity was attested by the fact of its being given but twice, the record of "*Romeo et Juliette*," which, however, was held back until the close of the season. The authorities have officially announced that this season was one of the most successful of recent years, and this notwithstanding the severe competition waged by Sir Joseph Beecham with his six weeks of Russian opera and ballet at Drury Lane.

The activities of Sir Joseph and his son, Thomas Beecham, in London, during the past three or four years, are reviewed by Robin H. Legge, and the record makes evident the fact that pills have been indirectly the means of introducing no fewer than eight important novelties to England—Strauss's "*Rose Cavalier*," "*Ariadne auf Naxos*," "*Salomé*," "*Elektra*" and "*Feuersnot*," Rimsky-Korsakoff's "*Ivan le Terrible*" and Moussorgsky's "*Boris Godounoff*" and "*La Khovantschina*."

The *Daily Telegraph's* critic is of the opinion that underlying all the new ballets introduced by the Russians—Debussy's "*Jeux*," Stravinsky's "*Le Sacre du Printemps*" and Florent Schmitt's "*La Tragédie de Salomé*"—there was "an indefinable something that left a decidedly unpleasant flavor, something artistically almost gangrenous." He adds that "possibly we are living in a decadent age, but some of us still prefer that which is not ostentatiously decadent."

The extraordinary impressiveness of the Russian operas as sung by the Russian singers is thus partially explained, *à propos* of Feodor Chaliapine's powerful work as *Boris* and *Ivan*: "He set an example

in his immense sincerity to the whole of the company, and for the time being the meanest member of the chorus was the living character he represented. There you have one of the chief reasons for the intellectual pleasure these Russians gave, in that their supreme performances removed all traces of the theatrical stage, and not once during the whole season was

municipal council to act as director of the Conservatory and conductor of the subscription concerts at a salary of \$2,500. At the same time he ever since has acted as first conductor of the opera performances at the Municipal Theater, but for this he received no additional fee. Now the city authorities have regularized his position at their opera house by increasing his salary to \$3,750 and making him officially the musical director there, while he still retains his post at the conservatory. The annual subvention to the theater for its musical and dramatic productions is raised to \$75,000 and it has been decided to increase the admission rates by ten per cent. for the majority of the locations.

* * *

ARTISTS who do not experience nervousness before a performance are those that lack real genius, declares Enrico Caruso, who has observed that the greater the artistic temperament, the more truly the artist feels and the more of him-



Vincent d'Indy at His Piano

Vincent d'Indy has been one of the most conspicuous figures in the French music world for many years. His recent appointment to the staff of the Conservatoire is read by many as an indication that Gabriel Fauré, the present head of the institution, will retire in the near future and M. d'Indy will be made director in his stead.

the slightest concession made to vulgar taste. It was all actual, vivid; and it will, indeed, be long ere the memory of it fades."

What has become of Andreas Dippel's scheme to bring a Russian opera company to this country next Spring?

* * *

REMUNERATION for official posts in musical Germany is notoriously small, considering the eminence of those who occupy the positions in many cases. Figures now published indicating an increase the city of Strassburg has voted in its disbursements for music during the coming year show how modest may be the reward of a musician of a Hans Pfitzner's caliber. It seems that it is useless for Pfitzner, the composer, to hope to come into his own in the estimation of his countrymen until the tidal wave of sensational Straussism shall have receded, but latterly an assured position in Strassburg has been an advantageous contrast for him to the weary struggling of many long earlier years.

A few years ago he was engaged by the

self he puts into the music he sings, the greater is his nervousness beforehand. In the course of his "*Talks on Singing*" in the *Monthly Musical Record* the tenor of lonely isolation explains that there are two kinds of fear—that arising from a realization of the importance of what is to be done, the other from a lack of confidence in one's power. If a singer has no conscience in his performance he is never nervous but is full of assurance.

"It is seldom that true artists are much troubled with nervousness after going upon the stage. Generally they are apt to be ill during the day of the performance, but once before the public they forget everything and are dominated only by a real love of their art and sustained by the knowledge of possessing a proper 'method.' But Mr. Caruso does not explain how those even of the greater ones who are constantly being hammered by the critics for some faulty tone production can be 'sustained' by a knowledge of possessing a proper 'method.'"

"It is certain that with a good breath support even nervousness need not prevent one from singing well, although one may

be actually suffering from trepidation. Yet we know that sometimes the greatest of artists are prevented thus from doing their best work. The principle, however, remains unshaken that singing in a correct way is the greatest possible 'bracer.'"

"If the singer gives much of himself as well as of his voice to the public he should still hold his breathing supply in, so to speak, as he would guard the capital from which comes his income. Failure should be thus impossible if there is always a reserve to draw on. So the more one sings with good breath support the more beautiful the voice becomes. On the other hand, those who sing haphazard sometimes begin the evening well, but deteriorate more and more as the performance advances, and at the end are uttering mere raucous cries. They are like a man unable to swim who is in a deep river—their voices control them instead of their controlling their voices."

"It is best to remain absolutely quiet and see no one on the day of the performance, so as not to be enervated by the effort of talking much, to say nothing of tiring the vocal chords. One prima donna of my acquaintance occupies herself in trimming hats on the days when she sings, believing that this provides a distraction and rests her nerves. It is just as well not to 'pass through' the rôle that is to be sung on the day of the appearing, but in the morning a few technical exercises to keep the voice in tune, as it were, are to be recommended. The great Italian singers of other days followed this rule, and it still holds good."

"The advance state of miserable physical tension is the portion of all great singers alike, though in somewhat varying degrees, and it is interesting to note the forms it assumes with different people. In many it is shown by excessive irritability and the disposition to pick quarrels. This is an unhappy time for the luckless 'dressers,' wig-man, and stage-hands, or even fellow artists, who encounter such singers before their first appearance in the evening. Trouble is the portion of all such."

"In other artists the state of mind is indicated by a stern, set countenance and a ghastly pallor, while still others become slightly hysterical, laugh uproariously at nothing or burst into weeping. I have seen a big six-foot bass singer, very popular at the opera two or three seasons ago, walking to and fro with the tears running down his cheeks for a long time before his entrance; and one of our greatest coloratura prima donnas has come to me before the opera, sung a quivering note in a voice full of emotion, and said, with touching accents: 'See, that is the best I can do! How can I go on so?' These references suggest inevitably Plançon and Sembrich."

"I myself have been affected often by such fright, though not always in the extreme degree above described. This nervousness, however, frequently shows itself in one's performance in the guise of indifferent acting, singing off the key, and so on."

Caruso does not omit touching on the inevitable superstitions of his profession. One woman, a distinguished and most intelligent artist, crosses herself repeatedly before taking her "cue," and a prima donna who is a favorite on two continents and who is always escorted to the theater by her mother, invariably goes through the solemn ceremony of kissing her mother good-bye and receiving her blessing before going on to sing. The young woman feels that she could not possibly sing a note if the mother's eye were not on her every moment from the wings. The "guess" in this case falls upon Geraldine Farrar.

"Another famous singer wears a small bracelet that was given to her when an infant by Gounod. She has grown somewhat stout of late years, and the hoop of gold has been reinforced so often that there is hardly any of the great composer's original gift left. Still, she feels that it is a charm which has made her success, and whether she sings the part of a lowly peasant or of a princess the bracelet is always visible."

"And these little customs are not confined to the women singers either, for the men are equally fond of observing some little tradition to cheer them in their performance. These little traits, trivial perhaps in themselves, are of vital importance, in that they create a sense of security in the soul of the artist, who goes on his way, if not rejoicing, at least convinced that the fates are not against him."

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

AFTER filling the post of "director of noises," otherwise conductor of the stage music, for fifty-six years at the Comédie Française, Laurent Léon has just died in Paris. He was what might be described as a celebrity behind the scenes, the doyen of the Comédie's musicians, and in a sense he could claim the proud title of being the successor to Jacques Offenbach.

There are people who have been subscribers at the Comédie for decades and who did not know until very recently that it harbored an orchestra and that M. Léon was its director. He performed his duties, according to a writer in the London *Daily Telegraph*, in the very best spirit of the theater—that is, without being seen, without being obtrusive, always behind the scenes. The State allows \$8,000 a year for "sonorities" at the Comédie and it was the duty of M. Léon, as "master of sonorities," to supply incidental music with flutes, bagpipes and drums, as well as the sounds imitating the wind, the howling storm or the surf on the beach.

At all the rehearsals he was an important personage. "Your noise is too loud," would be objected by one actor to whose nerves every noise is a horror. "Your noise is not loud enough," would be the criticism of another, who is fond of a good, rattling rumpus; and for fifty-six years M. Léon tried to satisfy both extremes by hitting off a happy medium. Mounet-Sully was always begging him to express a storm in a whisper, and others wanted him to whisper as loud as thunder. Naturally, he could not always satisfy everybody.

He entered the Comédie in 1857, some time after Offenbach, in his younger days, had himself been director of what orchestra and "sonorities" there were. M. Léon had originally studied medicine, and intended to become a doctor, but he had become a pupil of Offenbach, and threw up his medical career for music, even though it was music behind the stage.

In his fifty-six years at the Comédie he also had occasion to become a composer, and he wrote the music to many classic plays, such as "Hecuba," "Electra," "Les

Phéniciennes," and "Le Roi Dagobert." His music was never signed, and he received no royalties, except in one case, when he received a present of \$100 at the rooth performance of "Grisélidis." He was born in 1835. He continued to direct his department at the Comédie personally until very recently, when illness compelled him to remain away.

FOR the non-return of Lucie Weidt to fill the second year of her contract after one brief season at the Metropolitan no official explanation has ever been given. The Vienna dramatic soprano, whose few appearances here were prejudiced by a series of accidents to herself and her German associates at the Metropolitan, has since sung in Buenos Ayres under Toscanini's baton and in her home city. For next season she has engagements that will keep her in Italy and Spain much of her time, for she is to spend two months at La Scala, where, on January 1, she will create *Kundry* in the Milan première of "Parsifal," and afterward make a series of appearances in "Parsifal," "Siegfried" and "Fidelio" at the Royal Opera in Madrid.

The custom that obtains in Germany of engaging singers a long time ahead is exemplified in the arrangements made for Gustav Lohse, who made his début last Winter. This young tenor, who is a son of Otto Lohse, of the Leipsic Municipal Opera, one of the most highly esteemed of German conductors, was engaged shortly after his first public appearance for the Nuremberg Municipal Opera for a period of three years. Now the Dresden Intendant has placed him under contract for the Dresden Court Opera from the first of September, 1916, on.

AMONG the singers engaged by Raymond Roze for his season of opera at Covent Garden beginning on November 1 is a young American contralto who proved herself a useful and reliable member of the Chicago Opera Company one season. Marta Wittkowska is no stranger to London, however. She has already been heard at Covent Garden as well as on the concert stage of the English metropolis. J. L. H.

WHERE AMERICANS EXCEL IN VOICE TEACHING

SPEAKING of the progress of his profession in Boston since he began to teach voice there, Frank E. Morse said recently to a reporter for the *Christian Science Monitor* that the most significant change had been the separation of singing from other departments of musical instruction. "Formerly the same teacher gave lessons in piano and voice and possibly in some other branches besides," he explained, "whereas to-day a teacher who gives vocal lessons leaves the piano to others."

Another development that Mr. Morse noted is the emphasis put on the practical side of singing, by which he meant voice-placing. "American teachers, generally," he commented, "excel in placing the voice. They accept that as the work most needed in the country and it is a work that formerly was greatly neglected. Even European teachers who used to maintain studios in America did not attend to it. I remember Mrs. Julia Houston-West once telling me that she had never known an Italian singing master in this country who was a good voice-placer. It has been found to be the native teacher's task. And usually it is a task that had better be kept apart from the work of teaching vocal style. For there are few who can teach foundation work and style equally well."

"The practical side of singing, then, or vocal technic, is the work that the American teacher finds himself called on to do. And this technic of the singer is not unlike that of the painter. Voice placing may be compared to drawing. The singer must have a well-placed voice before he can get

anywhere with his art. I have known no singer to make a continuous record of out being taught, but such a singer rarely meets the test of a concert tour with the good work who did not have the grounding of a well-placed voice. Occasionally a singer is found who sings correctly without success of one whose voice has been built up through a routine of drill."

This Pupil Differed with Dvorák on "Matter of Taste"

One of Dvorák's leading American pupils, Harry Rowe Shelley, gives a number of reminiscences of that Bohemian master in the *Etude*, one of which relates to a man of many compositions who tried very assiduously to induce Dvorák to allow him to study under his direction. Contrary to his ordinary attitude he was disposed to be lenient with his student, who in reality did not possess native talent for composition, but who persisted. At length, with some asperity, the student said: "Well, it is a matter of taste. I like my music and you do not." About thirty seconds of soul-piercing and Dvorák's bull-like eyes, and then: "So, you are the musician, and I am the ass?"

Choirmaster Wecker of St. Hedwig's Church, Berlin's principal Roman Catholic church, who has occupied his position for fifty-three years, has just celebrated his eightieth birthday.

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THE QUESTION OF PIANO TONE

Harold Bauer Maintains that It Depends Entirely Upon the Sequence of Played Notes—Putting Real Life into the Practice of Scales—A Chat in His Unique Paris Studio

By HARRIETTE BROWER

Paris, Aug. 1, 1913.

BURIED in the heart of old Paris, in one of the narrow, busy thoroughfares of the city, stands the ancient house in which the celebrated pianist, Harold Bauer, has made a home.

One who is unfamiliar with Paris would never imagine that behind rows of uninviting buildings lining the noisy, commercial street, there lived people of refined and artistic tastes. All the entrances to the buildings look very much alike—they seem to be mere slits in the walls. I stopped before one of the openings, entered and crossed a paved courtyard, climbed a winding stone stairway, rang at a plain wooden doorway, and was ushered into the artist's abode. Once within, I hardly dared to speak, lest what I saw might vanish away as with the wave of a fairy wand. Was I not a moment before down in that dusty, squalid street, and here I was in a beautiful room whose appointments are all of quiet elegance, costly but in exquisite taste, and where absolute peace and quiet reign. The wide windows open upon a lovely green garden, which adds the final touch of restful repose to the whole picture.

Mr. Bauer was giving a lesson in the salon beyond, from which issued echoes of well-beloved themes from a Chopin sonata. When the lesson was over he came out to me.

"Yes, this is one of the old houses, of the sort that are fast passing away in Paris," said he. "There are comparatively few of them left. This building is doubtless three hundred years old at least. In this quarter of the city—in the rue de Bac, for instance—you may find old, forbidding looking buildings, that within are magnificent; perfect palaces; at the back of them perhaps, will be a splendid garden, but the whole thing is so hidden away that the very existence of such grandeur and beauty would never be suspected from without." He then led the way to the music room, where we had an hour's talk.

"I was thinking, as I drove down here," I began, "what the trend of our talk might be; for you have already spoken on many subjects for publication. It occurred to me to ask how you yourself secure a beautiful tone on the piano and how you teach others to make it?"

Mr. Bauer thought an instant. "I am not sure that I do; in fact I do not believe in a single beautiful tone on the piano. Tone on the piano can only be beautiful in the right place—that is, in relation to other tones. You or I, or the man in the street, who knows nothing about

music, may each touch a piano key, and that key will sound the same, whoever moves it, from the nature of the instrument. A beautiful tone may ensue when two or more notes are played successively, through their difference of intensity, which gives variety. A straight, even tone is monotonous—a dead tone. Variety is life. We see this fact exemplified even in the speaking voice; if one speaks or reads in an even tone, with-



A Photographic Silhouette Study of Harold Bauer in His Paris Studio

out modulation, it is deadly monotonous.

"Now the singer or violinist can make a single tone on their instrument, beautiful through variety; for it is impossible for them to make even one tone which does not have shades of variation in it, however slight they may be, which render it expressive. But you cannot do this on the piano; you cannot color a single tone, but you can a succession of tones, through their difference, through their relation to each other. On the other hand you may say any tone may be beautiful if in the right place, no matter how harsh it may be. The singer's voice may break from emotion, or simulated emotion, in an impassioned phrase. The exact note on which it breaks may not be a beautiful one, it may even be very discordant, but we do not think of that, for we are moved by the meaning back of the tones. So on the piano there may be one note on a phrase which, if heard alone, would sound harsh and unpleasant, but in relation to other notes it sounds beautiful, for it gives the right effect. Thus it is the relation of tones which results in 'a beautiful tone' on the piano.

"The frequent trouble is that piano teachers and players generally do not understand their instrument. A singer understands his, a violinist, flautist or drummer knows his, but not a pianist. As he only has keys to play and they are right there to his hand, he does not bother himself further. To obviate this difficulty with those who come to me, I have had this complete model of piano-key mechanism made. You see, I can touch the key in a variety of ways and the results will be

different each time. It is necessary for the pianist to look into his instrument, learn its construction and know what happens inside when he touches its keys.

"As you say, there are a great many methods of teaching the piano, but to my mind they are apt to be long, laborious, and do not reach the vital points. The pianist may arrive at these after long years of study and experimenting, but much of his time will be wasted in useless labor.

"In my own case, I was forced by necessity to make headway quickly. I came to Paris years ago as a violinist, but there seemed no opening for me then in that direction. There was opportunity, however, for ensemble work with a good violinist and cellist. So I set to work to acquire facility on the piano as quickly as possible. I consulted all the pianists I knew, and I knew a good number, as to what to do. They told me I must spend months on pure technic first, before I could hope to play

at all; but I told them I had no time for that. So I went to work to study the effects I needed. It didn't matter to me how my hand looked on the keyboard; whether my fingers were quite flat or whether they stood on end. I was soon able to get my effects and to convince others that they were the effects I wanted. Later on, when I had more leisure, I took more thought about the position of hand and fingers. But I am strongly convinced that much time is spent uselessly on externals, which do not reach the heart of the matter.

"For instance, players struggle for years to acquire a perfectly even scale. Now I don't believe in that at all. I don't believe a scale should be even, either in tone or rhythm. The beginner's untrained efforts at a scale sound like this"—the speaker illustrated at the piano a scale with tones all blurred and run into each other; then he continued—"After a year's so-called 'correct training,' his scale sounds like this"—again he illustrated, playing a succession of notes with one finger, each note standing out by itself. "To my thinking such teaching is not only erroneous, it is positively poisonous—yes, poisonous."

"Is it to be inferred that you do not advise the practice of scales?"

"Oh, I approve of scale playing surely, for facility in passing the thumb under and the hand over is very necessary. I do not, however, desire the even, monotonous scale, but one that is full of variety and life.

"In regard to interpretation, it must be full of tonal and rhythmic modifications. Briefly it may be said that expression may be exemplified in four ways: loud and soft, fast and slow. But within these what infinite shades may be made! Then the personal equation comes in also. Variety and differentiation are of supreme importance, for they are life.

"My American tour begins the latter part of October, by an appearance in New York, then I go West. After my season is finished in America, I shall go to Australia for a tour; this will keep me from Paris for a year. I should like to give you a picture to illustrate this little talk. Here is a new one which was taken right here in this room, as I sat at the piano with the strong sunlight pouring in at the big window at my left."

SLEZAK ALMOST DROWNED

Clings to Boat and Is Rescued, as His Companion, Sturmfels, Loses Life

TEGERNSEE, BAVARIA, Aug. 6.—The drowning of one operatic tenor and the narrow escape of another resulted from the overturning of a boat in which Leo Slezak and Fritz Sturmfels were sailing on the lake here to-day. Sturmfels was drowned, but Mr. Slezak clung to the boat and was rescued. Mr. Sturmfels was heard in America in the tenor rôle of "Baron Trenck," and he was widely known as a member of the Royal Opera at Leipsic.

American music lovers have a direct interest in Mr. Slezak's fortunate escape, as his death would have removed from this country's concert and operatic field one of the most popular visiting artists, since the Czech tenor is to be a feature of this year's concert season, besides appearing with the National Opera Company of Canada. With three leading orchestras Mr. Slezak will be soloist, appearing at Chicago with the Chicago Symphony Orchestra, in Cleveland with the New York Philharmonic, and in St. Paul with the St. Paul Symphony. At Utica he will be heard in the festival under the auspices of the B Sharp Club. At Des Moines the tenor will sing under the auspices of Drake University and another college engagement will be that of Chicago University. Milwaukee is one of the various cities which will hear Mr. Slezak in recital.

NEW ORLEANS TO HAVE OPERA

Werlein Gives \$45,000 Guarantee for Tenor-Impresario

NEW ORLEANS, Aug. 8.—With the signing of a \$45,000 guarantee by Philip Werlein a season of French opera is assured for New Orleans next season, with last year's tenor, Mr. A. Affre, as the impresario. Mr. Werlein assumed the obligation personally, trusting to be relieved by the subscribers later on. The lease of the Bourbon street house has in consequence been transferred to Mr. Affre.

In order to protect Mr. Werlein the Association of Commerce, which had opened a campaign for a more high-class opera season, has started a guarantee fund, to which Mayor Martin Behrman was the first subscriber. Other signers up to this time include W. R. Irby, Albert Breton, Theodore Grunewald, E. H. Farrar, General Arsène Perrilliat and L. P. E. Giffroy. A larger guarantee has been given M. Affre than was given the former impresario, the excess being no less than \$5,000.

Mayor Gaynor Liked the Ragtime

Ragtime found a supporter in Mayor Gaynor, who sat near the Subway Band at Battery Park, New York, on the evening of August 7. While many younger members of the big throng could scarcely refrain from one-stepping to the lively music, the Mayor laughed.

"Tip-top," he said. "It's the sort of music for the children, and for occasions like this. I don't know whether I even would like more serious tunes wedged in between. This band can play classic music just as well, but what's the use of dragging it in? There's no sense of their playing opera tunes when the crowd wants to hear ragtime, and I quite agree with it."

Ona B. Talbot Concerts Announced

INDIANAPOLIS, Aug. 11.—The Ona B. Talbot Concerts in the Shubert Murat Theater this coming season are announced as follows: November 10, Russian Symphony Orchestra, Modest Altschuler conductor (soloist announced later) December 4, Russian Ballet and Symphony Orchestra, Theodore Stier conductor, assisted by M. Nivikoff and Anna Pavlova; January 12, New York Symphony Orchestra, Walter Damrosch conductor, soloist announced later; February 25, Ignace Jan Paderewski, and March 19, Mme. Ernestine Schumann-Heink and assisting artists.

Musical Setting for "Elektra" by William Furst

BERKELEY, CAL., Aug. 9.—William Furst has completed a musical setting for the "Elektra" of Sophocles, which will be presented on September 6 at the Greek Theater of the University of California by Margaret Anglin. It is the first attempt to write a score for this tragedy, and the preliminary hearings of Furst's music are said to be highly satisfactory. Miss Anglin used Mendelssohn's score for "Antigone," by Sophocles, but could find no music for "Elektra." She consulted Furst, who has been composing for this work for three months.

The recent Bach-Reger Festival at Heidelberg failed to attract as many visitors as the promoters had expected.

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FROM "MUSICAL AMERICA" READERS

Mr. Meltzer and Opera in English
To the Editor of MUSICAL AMERICA:
Can't MUSICAL AMERICA do something to expose the wretched humbug of pretending to give opera in English without decent text books and teachers of enunciation? At the risk—the quite undeserved risk—of being thought "interested," (because, forsooth, I happen to be able to make librettos), I have been trying hard to induce Mr. Aborn, Mr. Campanini and Mr. Hammerstein not to neglect the essentials of real opera in English. They have listened and they have promised. But—so far, I fear, they have done nothing. Who wants to hear English murdered and made unintelligible? Not I—or you, I am sure. Rather than spend a few thousand dollars yearly on teachers and good singing texts, those unfathomable managers will calmly (and in some cases, I think, maliciously, or at least deliberately) wreck a cause. And then they will turn 'round and say—"Well, there's your English!" It is not ours, but theirs. I do not care one straw who makes the books if they are good.
Sincerely yours,
CHARLES HENRY MELTZER.
Paris, July 29, 1913.

Sibelius's Fourth Symphony
The Editor of MUSICAL AMERICA:
After reading Mr. Humiston's recent article in your paper on the Fourth Symphony of Jean Sibelius, I am greatly surprised that a man who pretends to be an authority on orchestral music has such a poor aesthetic measuring scale when he fails to understand the message or philosophic meaning of this last creation of Sibelius. His phrases: "There are adumbrations here and there of a real theme, but repeated readings of this score have as yet failed to reveal a message. Perhaps there is a program which would make it all clear; if there is we ought to have it," remind me of a similar explanation of Mr. Damrosch before the audience of the Aeolian Hall, before he conducted the symphony. It was one of the queerest impressions that I ever heard from a musical conductor, but Mr. Humiston's article beats Damrosch. Mr. Humiston ought to have read Arthur Farwell's critical article on Sibelius's Fourth Symphony in MUSICAL AMERICA, after it was produced before he wrote his story. That he does not feel any music in this greatest of any modern orchestral works, while he speaks of technicalities here and there, is to me absolutely incomprehensible. I was certainly amazed to read a similar—but not altogether as poor aesthetic judgment as advanced by Mr. Humiston—in the reviews of various New York daily papers. But those music critics are more or less calloused or ignorant of any more subtle issues of aesthetics, so their arguments had no lasting bearing. Mr. Farwell and half a dozen of the most cultivated music connoisseurs, and one of them a well-known European critic and composer, who with me attended the performance of the mentioned Fourth Symphony of Sibelius at the Aeolian Hall, all agree with me that it had the most outspoken message in the modern sense that any symphony could have.

I feel it superfluous to go into details by giving the meaning of Mr. Sibelius's Fourth Symphony, since Mr. Farwell has done it so masterfully, and refer every reader to that review. But I certainly must say that every cadenza and every chord of that modern masterpiece is a vivid picture of the wonderful Finnish folklore and depicts in strong phonetic language images of great aesthetic and epic power. As compared with the classic German symphonic masterpieces, where the melody is made the leading issue of aesthetic conceptions, this modern work is certainly different, because here every tone is meant to represent something in a more graphic form. While the old orchestral works breathe the antiquated Byronic air, this is a clear tone-drama of to-day. It tells a thrilling story without words and that is the whole secret.
Most truly,
JULIAN BRANDES.
Brooklyn, Aug. 11, 1913.

"Mephisto" and Ignaz Waghalter
To the Editor of MUSICAL AMERICA:
While reading "Mephisto's" article on Ignaz Waghalter, I was patting him on the back so hard I nearly blistered my hand.

I had read the headlines of his interview and felt strong impulse to commit violence.

Next, my thoughts flew to "Mephisto," aching to see what he would have to say, but not expecting to see it in the same issue, when lo, and behold, when I turned to his page, the first thing, Waghalter!

Thanks to "Mephisto" for not losing any time. I think what he said will do, although, at times at least, it seems to me that there isn't language enough anywhere to describe some people. Is not that so, Mephisto?

Your appreciative friend,
AN AMERICAN GIRL IN CANADA.
Medicine Hat, Aug. 2, 1913.

Some of the Things for Which Mephisto Is Held Responsible

To the Editor of MUSICAL AMERICA:
As I have come to the conclusion that Mephisto, and Mephisto only, has been diabolical enough to have caused my troubles, I write this letter of denunciation.

Some time in the distant past Mephisto determined to submit all sensitive souls to the fires of agony. Therefore, one of his demons prompted an otherwise worthy gentleman to compose "Silver Threads Among the Gold."

Greatly enjoying the writhings he thus compelled, he prompted the late Ethelbert Nevin to perpetrate the "Rosary." Then, for the fell purpose of doubling the agony, he encouraged vaudevillians and folk of maudlin sentimentality to make a sort of "Pagliacci"—"Rusticana" double bill out of the twain, and thenceforth, to drop into a vaudeville theater, a café, or even a low-brow friend's parlor, was to hear one sung as the pièce de resistance and the other as the inevitable encore.

But I am sure that hitting the whole public has not been Mephisto's only aim. He has been bent on torturing a particular individual and that individual has been the writer of this letter, unimportant though he is. For last Sunday morning, while trying my best to slumber late, was I not awakened by my neighbor warbling the words of the "Rosary" to the air of the "Silver Threads?" And to-day, in picking up the morning paper and noting the program for a band concert in the park—horror of horrors!—I find the following "a" and "b" numbers:

Saxophone Quartet—
(a) "Sing Me the Rosary."
(b) "I Will Love You When the Silver Threads Are Shining Among the Gold."

Fiend, have mercy! There is a limit to mortal endurance.

Suffering, but still defiant,
OSCAR THOMPSON.

The Tacoma Ledger,
Tacoma, Wash., Aug. 2, 1913.

Concerning Haydn's "Toy" Symphony
To the Editor of MUSICAL AMERICA:

As a subscriber to your paper, may I ask you to give me some information concerning the Toy Symphonie (Kindersymphonie) written by Joseph Haydn. If you can inform me as to why it was written, whether in celebration of any event, or give me any item of historical interest, it will be appreciated by the school of music here.

Yours very truly,
K. BUNCE, SECY.

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[Grove's "Dictionary of Music and Musicians" gives the following data about Haydn's "Toy Symphony" or "Kindersymphonie," as the Germans call it: "A tradition which there is no reasonable cause for doubting says that the composer got seven toy instruments at a fair at Berchtesgaden, and taking them to Esterhaz, summoned some of his orchestra to an important rehearsal. When they found that they were expected to play a new symphony upon these toys (the only real instruments in the score are two violins and a double bass) the most experienced musicians in the band failed to keep their time for laughing. * * * The symphony is in C Major and was written in 1788."—ED. MUSICAL AMERICA.]

Introducing Mr. Dykema

To the Editor of MUSICAL AMERICA:
May I correct an error of name in your number of August 9, p. 25, column 2, article "Mr. Stillman Kelley's Class"? You speak of A. Dykema. The name should be Peter W. Dykema (no n).

Very truly yours,
WILLIAM CHAUNCEY LANGDON.
New York, Aug. 7, 1913.

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BOSTON OPERA COMPANY TO HAVE UNIQUE TRY-OUT SEASON ABROAD

Three Performances at Varese, During Verdi Festival, Will Afford Rehearsal Advantages for New Singers—Alys Lorraine's Success at the Opéra—American Students Seek New Inspiration in Paris

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Paris, July 25.

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Alys Lorraine, American Soprano, as "Marguerite"

Such is the gist of an interesting conversation which the correspondent of MUSICAL AMERICA had the other day with Mrs. Alma Walker Peavey, of Port Huron, Mich., who is in Paris for the Summer, studying repertoire and doing special work for teaching with Mme. Regina de Sales of this city.

Mrs. Peavey excels in voice placing and expression. She is the possessor of an unusually rich and beautiful mezzo soprano and sings with deep and genuine feeling. Mrs. Peavey's concert work is well known in America. Her pupils are filling important choir positions as soloists and doing successful concert work. Among them may be mentioned Elsie Whipple, of Cleveland; John Coulter, of Detroit; Therese Cisky, Bessie Cameron and George MacComb, of Port Huron.

Mrs. Peavey directed Horatio Parker's "Hora Novissima" last May with a chorus

of eighty voices. Miss Cisky sang contralto and Mr. Coulter was the baritone, while Mme. Caroline Hudson-Alexander, of New York, was the soprano.

Henry Russell, manager of the Boston Opera Company, is at Varese, Italy, with André Caplet, conferring with Zandonai, the composer of "Francesca da Rimini," the score of which has just been completed.

On the occasion of the Verdi Festival, the Boston Opera Company will give a two weeks' season of opera in Varese during September. The troupe will be composed of the younger artists whose engagements have been concluded in Europe this Summer, so that these performances will, in a way, constitute a try-out of the new prima donnas. "Aida" will be given during the first week, while "Cavalleria Rusticana" and "The Secret of Susanne" will constitute the program of the second week. Arnaldo Conti, who went to America with Henry Russell's first operatic troupe—the San Carlo Opera Company—will conduct the performances.

"If these performances are a success," said E. W. Lowroy, press representative of the Boston Opera Company to the correspondent of MUSICAL AMERICA, "we may give operatic performances in Paris next year. We are anxious to show Parisians what we can do in the way of operatic productions, for, from what I have seen, we are very far ahead of anything which can be produced along this line in this city."

Alys Lorraine, the prima donna from Quincy, Ill., sang *Marguerite* in *Faust*, as cable dispatches have already told you, for the first time Wednesday night at the Paris Grand Opéra and won a brilliant success as the heroine of Gounod's masterpiece.

The auditorium was well filled with Americans and the Latin Quarter was present in numbers in the balconies. Her compatriots gave Miss Lorraine a warm welcome and she also enjoyed tributes of admiration from her fellow singers and the music critics of the Parisian press who were in attendance. She had already sung this rôle many times in The Hague, in Rotterdam and elsewhere in Holland during her engagement at the Royal Opera House of The Hague, but, as Charles Henry Meltzer remarked to me last night, the performance of "Faust" at the Paris Opéra differs in many respects from that given in other opera houses.

The *Daily Mail*, which has taken such a lead in this city among the American colony that the New York *Herald* is almost forgotten, commented most favorably and justly on the performance: "Miss Lorraine's voice is expressive and charming and fully suited to the part, especially in the difficult 'Spinning-wheel Song,' the 'Jewel Song' and the 'Mad Song,' in which she was extremely successful, and was enthusiastically applauded. All through it was a performance showing that this American singer is not only highly gifted as to voice, but is most artistic. Miss Lorraine looks the part, too, being very pretty and graceful as *Marguerite*, and it is to be hoped Paris will have frequent opportunity of hearing her."

Harriett Eudora Barrows of Boston has just left Paris after a stay of ten days. During her stay in this city with Miss R. Alexander of Boston, Miss Barrows studied English *lieder* under Alfred Baehrens, the noted Paris singing teacher. Miss Barrows and Miss Alexander are now in Berlin, where Miss Barrows is working on her song repertoire for the coming season in America.

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Mlle. Marthe Chenal, Popular French Soprano, Who, Like Mary Garden, Will Defy Tradition by Singing the "Jongleur," a Man's Rôle—She Has Been Engaged by Hammerstein

Vanni Marcoux has just signed with Albert Carré, the director of the Paris Opéra-Comique, to sing on that stage next season the title rôle in "Lorenzaccio," a new opera by M. Moret, for whom this is the first step on the operatic stage. Vanni Marcoux has just left for Italy by motor car and will spend a month in his native land.

André Messager, director of the Paris Opéra, is enjoying his Summer holidays at Evian, the famous watering place on Lake Geneva. He is putting the finishing touches to his new opera, "Sœur Béatrice," the book of which is by De Flers and Caillavet. "Sœur Béatrice" will be produced at the Casino of Nice next Winter. The two first acts are entirely finished.

Much comment is aroused here by the announcement that Marthe Chenal, who has been engaged by Hammerstein for the coming opera season, will sing the *Jongleur de Notre-Dame* in New York. Mary Garden is the only woman who has dared what many consider as a sacrilege, for the *Jongleur* was written by Massenet for a male voice, more as a wager that he could write an opera without a female rôle.

Mlle. Chenal will sing ten weeks in New York. She will sing *Aphrodite* on the opening night with Camille Erlanger, the composer of this opera, in the conductor's chair. Her repertoire will include, besides these works, "Thais," "Tosca," "Aida," "Carmen," "La Navarraise," "Cavalleria Rusticana," "Don Juan," "Louise" and "Hérodiade."

She will sing "La Sorcière" and "Tosca" at the Deauville Casino this Summer. After her American season she will create at the Paris Opéra-Comique "Les Quatre Journées," by Alfred Bruneau.

A Chicago Singer in Paris

Susan Emma Drought, soprano and teacher of singing from the American Conservatory of Chicago, is in this city studying repertoire and voice work with Mme. Regina de Sales. She is working hard at French and pronounces herself charmed with this city, with her teacher and with her progress. She will be heard in public concert before she sails for America.

Miss Drought first taught singing at the Halifax Ladies' College with much success and since then at the American Conservatory of Chicago during the past five years. She is a well-known concert and oratorio

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singer, possessing a voice of natural beauty and much temperament. Her five years' excellent work at the Conservatory speaks for itself of her ability in whatever she undertakes.

News reaches us from Bayreuth concerning the 1914 performances. Scheidauer, a pupil of Jean de Reszké, will sing *Parsifal* and *Siegfried*. Challis, the American baritone who has already been referred to in MUSICAL AMERICA, will sing the part of the *Dutchman*.

Dr. William C. Carl, the American organist and president of the American committee of the Guilman Monument Fund, is the guest of Félix Guilman of this city. Dr. Carl has presented to the French committee a large contribution, the product of American subscriptions.

DANIEL LYNDY BLOUNT.

WILLOW GROVE MUSIC

Conductor Leps Begins Second Week with Cincinnati Orchestra

PHILADELPHIA, PA., Aug. 11.—Wassili Leps, with the Cincinnati Symphony Orchestra, of which he is conductor, has had a most successful engagement at Willow Grove, the beginning of his second week there, yesterday, attracting thousands to the music pavilion at the two afternoon and two evening concerts.

Mr. Leps, a Philadelphian, who became prominent here as a musician and conductor, has been in charge of the Cincinnati Symphony Orchestra since Stokowski assumed direction of the Philadelphia Orchestra. During the Summers of 1910, 1911 and 1912 Mr. Leps, with musicians principally from the Philadelphia Orchestra, played at Willow Grove, his work making a most favorable impression.

A number of soloists appeared with the Cincinnati Symphony Orchestra during the past week, among them Alma Weishaar, soprano, of this city. Katherine C. McGinley, soprano, who had an important rôle in "The Bohemian Girl" during the musical season; Paul Volkman, a prominent local tenor, and Fredi Weiss, trumpet soloist, are co-operating with the orchestra this week. John Philip Sousa with his famous band will be the attraction at Willow Grove next week and until the close of the season in September.

The Shannon Band, led by Thomas Francis, who at the age of eight years was a member of a brass band in his home town, Mt. Holly, N. J., and later joined Liberati's Band as saxophone soloist, is at Woodside Park. S. E. E.

"I think the missus has her eye on one of those Italian counts," said Bridget.

"What makes you think so?" said Mary. "Why, I heard her say last night that she admired Verdi."—*Theater Magazine*.

"What do you think the company paid for this opera house?"

"Oh, I suppose they got it for a song."—*Theater Magazine*.

"FUTURE OF AMERICAN MUSIC ASSURED:"—DESTINN

"THE future of American music is assured," says Mme. Emmv Destinn of the Metropolitan Opera Company, who is filling her regular engagement in Covent Garden. "It has ceased to be speculative. That America already has arrived at a considerable height of artistic development is often stated as a fact, principally by the Americans themselves. It is not strictly true, especially when the standards of Europe are used as a contrast. But every sign points to a broadening in musical matters and the establishment of an American school that need fear comparison with none in the history of the world."

"There is no doubt of your prominence, you Americans, in every material direction. Your cities are wonderful, your industries are the greatest, your homes are the most comfortable. In artistic matters you have the aspirations worthy of your material successes; you can afford the greatest museums of art; you support the world's best singers in the world's finest auditorium."

"And all of that is right; it is as it should be. All of it is quite in line with the rest of the world's history as we know it."

"For any nation—for any community—first must come material greatness; when that is assured and comfort and worldly contentment are at hand, then is the time to look for spiritual achievements."

"So all of these things—all of what we call 'the things that money can buy'—are at your disposal. The American people have attained the rank in the material

world they have so long sought. Now comes the settling back in the chair, the looking about for spiritual comforts, the definitely expressed wish of the nation to be known as an artistic leader."

"The history of the world is ever the same. It will come, this attainment of the other sort of ideals, this pre-eminence in the arts—in music."

"And when it does come it will not be hampered by any of the obstacles that might block progress along material lines. The nation's industrial march has often been checked. It may be a mighty storm or flood that lays waste a dozen States, it may be a financial upheaval that throws the thousands out of work, it may be war or any of a dozen other causes. All these are obstacles in the way of business advancement, destroyers of credit or whatever you choose to call them. But hamper the progress of artistic standards? Stand in the way of a new school of music attempting to make itself heard? No, for artistic advancement will scorn material obstacles, will stop at nothing short of spiritual difficulties. And those are not likely in America."

"Granted that there is a war or an industrial upheaval. Will those engaged in fostering the flame of a new American music be induced because of that obstacle to turn aside? It is scarcely likely. A war that would knit together more closely the discordant elements of a nation spiritually as well as materially would be a benefit from an artistic standpoint, though that standpoint would scarcely justify it. As a matter of fact common interests defended

from an invader, with the consequent throwing over of selfish questions of expediency, have often been the making of a national art."

"Fear of a financial panic will not hamper musical development in any part of your country. Experience has shown that men are never too poor to enjoy and to insist upon enjoying good music, once good music has come."—*New York Sun*.

ITALY WANTED FLORIDIA

Composer Now in America Sought for Palermo Directorship

In connection with the selection of Francesco Cilea as director of the conservatory at Palermo, Italy, it became known this week that Pietro Floridia, the Italian composer, now resident in New York, had been asked to consider the appointment. In *MUSICAL AMERICA*, issue of August 2, correspondence from Milan reported the appointment of Cilea.

Mr. Floridia is known in America as the composer of a Symphony, played a few years ago by the Volpe Symphony Orchestra and the opera "Paoletta," produced in Cincinnati, and familiar to musicians the world over as having made splendid vocal scores of the Wagner operas for the Ricordi, including a fine Italian translation of "Tristan." He recently received a cable from Tito Ricordi, which read:

"Ask Floridia if he will accept directorship of Palermo conservatory. Cable answer to Boito, No. 1 Principe Amedeo."

Mr. Floridia's work in New York made it impossible for him to leave America and he cabled his refusal.

From Boito, the veteran composer of "Mefistofele" and the unfinished "Nero" he received a cable which read:

"Very sorry your refusal of Palermo. Communicated with Galignani. We intend to propose to our government that your name be placed on record as a master of composition in Naples. Boito."

Caruso Tells His Dietary Schedule

As opera singers are sometimes pictured by the public as being inordinately fond of eating there is surprising enlightenment in Enrico Caruso's account of his dietetic habits, as revealed to the London *Musical Record*. "I have kept to the light 'Continental' breakfast," states the tenor, "which I do not take too early; then a rather substantial luncheon toward two o'clock. My native macaroni, specially prepared by my chef, who is engaged particularly for his ability in this way, is often a feature in this midday meal. On the nights when I sing I take nothing after luncheons, except perhaps a sandwich and a glass of Chianti, until after the performance, when I have a supper of whatever I fancy within reasonable bounds."

"My reason for abstaining from food for so long before singing may be inquired. It is simply that when the large space required by the diaphragm in expanding to take in breath is partly occupied by one's dinner the result is that one cannot take as deep a breath as one would like, and consequently the tone suffers, and the all-important ease of breathing is interfered with. In addition, a certain amount of bodily energy is used in the process of digestion which would otherwise be entirely given to the production of the voice."

Hungarian Soprano for "Robin Hood"

Reginald De Koven and Daniel V. Arthur have engaged, through cable negotiations, Heloise de Pasthory, a Hungarian dramatic soprano, for the principal rôle in "Robin Hood," which opens the season of the Grand Opera House, New York. The assignment of Bessie Abbott to the coming revival of "Rob Roy" at the Liberty Theater in September left this part open in "Robin Hood." Pasthory appeared in America as the featured singer in the German version of "The Merry Countess" at the Irving Place Theater last season.

Kaiser Plans Royal Ballet School

BERLIN, Aug. 2.—A royal rival to the Czar as a patron of the Terpsichorean art has been found in Kaiser Wilhelm, who is said to be planning an imperial ballet school in connection with the Royal Opera. The Emperor has been consulting with Max Reinhardt and other authorities and it is reported that he has several original ideas which will be tested in the projected institution.

SCORN FOR WOMEN MUSICIANS

French Writer Castigates Her Sex in Life of Augusta Holmès

Feminine musicians may be up in arms over the derogatory opinions of the sex uttered in a life of Augusta Holmès, the French song composer, which has been written by Mme. Paula Barillon-Bauche, the author of a piano method. Philip Hale, reviewing the book in the *Boston Herald*, says:

Mme. Barillon-Bauche spends much time in showing why women cannot be composers of the first rank. She has no illusions about Mme. Holmès, who "symbolizes the female composer with her maximum of qualities and her chief imperfections." They that knew Mme. Holmès remember her as an artist of worth, original, without the "light-hearted superficiality of her sex in art"; but for the public it is as though she had never lived.

Mme. Barillon-Bauche will not even admit that female pianists and violinists ever stand side by side with the great male virtuosos. She leaves singers out of the question, but makes the curious statement that women's voices are to the crowds often more pleasing than those of men, because the ear prefers high-pitched voices, and the woman, "naturally more supple and more of the comedian than the man, reinforces the expression of her song by facial play and gestures, and her sentiment feeds on the impersonation of character and situations on the stage."

Furthermore the inferiority of women in music is shown by the fact that no one of them has become an eminent conductor. Women, the author claims, cannot attain to a mental state responding to the demands of music; they lack the patience, the clear insight, the habit of abstract analysis, study that is absorbing but stimulating and susceptible of the development of neglected faculties; they also lack the disdain of easy triumphs, severity in self-criticism, the will to get beyond themselves, the constant indefatigable pursuit of a high ideal.

Performer in Ancient Coliseum Bested Caruso's Salary Record

"One hears so much nowadays of the stupendous salary received by Signor Caruso," comments a correspondent from Rome in the *Mask* (Florence), "and how he has beaten all records in earning, I think, three hundred pounds a night or some such trifling sum. The little fee received by a performer at the Coliseum in the year 180 A. D. was eight thousand pounds a day. On one occasion he performed for fourteen consecutive days. That brought him in one hundred and twelve thousand pounds (about \$560,000) for a fortnight's work."

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A VISIT TO FRAU MATERNA

Musical America's Vienna Correspondent Finds One-time Opera Favorite in Happy Fame of Mind—Recollections of the Wagner-Bayreuth Days—Plans of the Hofoper Season

VIENNA, July 25.—In local parlance this dullest season of the year is known as the "Saure Gurkenzeit"—sour pickle time—probably because there is nothing new about it save the pickles that just now have reached the proper glassy consistency in their bath of brine.

However, there is a little something to report after all, for instance that the popular Vienna pianist, Alfred Grünfeld, has had the title of professor conferred on him by the Emperor in recognition of his high artistic attainments, and that Oscar Nedbal, the genial conductor of the Vienna Tonkünstler Orchestra, has received from the same exalted personage the decoration of the Knights' Cross of the Francis Joseph order. Moreover, a committee has been formed upon initiative of the Austrian Musical Pedagogical Union for the establishment of a people's music library in this city, to which committee, besides the above-mentioned union, there belong the Gesellschaft der Musikfreunde, the Tonkünstler Verein, the Association of Vienna Musical Critics, the Workingmen's Symphony Concert Committee, and the manager of the music publishing firm "Universal Edition," Emil Hertzka. This committee has issued a proclamation in which, among other relevant matter, it is stated that the purpose of the library is chiefly to make the classical and better modern musical literature more generally accessible for the less well-to-do also, hence for a trifling fee or altogether gratis, and to this end donations of music, either new or well preserved, are solicited. Good home music will be particularly considered, though provision will be made for serious progressive endeavor; but operettas, parlor music and topical songs will be rigidly excluded.

The Salzburg Festival

At Salzburg, from August 2 to 6, a series of five festival concerts will take place, as has been the annual custom for some years past. As a matter of course, Mozart will dominate the program and his Requiem has a place thereon this year. The concerts will again be given in the Aula Academica of the old University building. In the absence of an invisible space for the orchestra the interesting attempt has been made, upon suggestion of Frau Lilli Lehman, to withdraw the soloists—she herself will be among them this time—the choir and the orchestra from the view of the audience by a curtain which has been designed by the well-known scenic painter Briösch.

Outwardly at present the Vienna Hofoper presents the appearance of a deserted building, especially at night when its gloomy pile marks a dark spot among the rows of brightly illuminated houses on either side of the broad thoroughfare on which it stands. At rehearsal time, in the morning, the customary group of loungers at the stage entrance is missing, but there is life enough within doors, for extensive renovations are under way in the interior. It is hoped that the artistic productions of the coming season will not lag behind, that the promised novelties will duly appear. Their number was regrettably small in the past season. There were but two in all, "Colonel Chabert," by Walterschau-

sen, which was given five times, and Schrecker's "Music Box and Princess," which has one more performance to chronicle, therefore six altogether. Wagner held the stage sixty-nine times, the "Rosenkavalier" attained to a sixtieth performance in all, the "Juggler" was presented fifty-five times, and "La Bohème," newly staged, twenty-two times, with Frau Kurz, Edna de Lima and Amy Castles alternating in the part of *Mimi*. At almost



An Operatic Favorite of Olden Days: Materna as "Kundry"

close of the season Verdi's "Falstaff" and Goldmark's "Cricket on the Hearth" were revived.

The Hofoper will reopen, according to annual custom, on August 18, the Emperor's birthday. Wagner bids fair again to dominate. For the first night "Tannhäuser" is announced, and the season's great event will be "Parsifal." For this the parts have not yet been definitely cast. The interesting personal acquaintance of the original *Kundry* at the first performance of the "Festweihspiel" at Bayreuth I made quite recently in what may be called a transatlantic way. Not long ago I found among my mail one day a roll that had come registered addressed in my care to Frau Materna. An accompanying letter offered the explanation. It stated that the roll contained a portrait of the famous singer, to which the writer wished to have her autograph affixed. He was a collector of the original creators of Wagner rôles and had made many fruitless attempts to reach Materna. From the account in the Vienna letter in *MUSICAL AMERICA* of June 21 he had learned of her appearance at a Wagner centennial celebration in this city, and now besought my kind offices in obtaining the ardently desired boon. I ac-

cordingly addressed a few lines to Frau Materna, asking when I might see her, and received a prompt reply giving me an appointment at her home. I found her a most charming woman, animated in manner and speech, and with youthfully bright eyes that quite belied the snowy whiteness of the short crop of curly hair on her well-shaped head. Her cordial greeting and kind remark that she was glad to see an American put me at my ease at once. And presently I found myself seated opposite her; she had taken the roll from my hands, smilingly promised to sign the picture, and was looking with interest at the copy of *MUSICAL AMERICA* I had brought her. She was greatly pleased that I had heard her sing at this recent appearance after so many years, and that I deemed her voice still beautiful. She owned that she had been surprised herself to hear it sound so well, all the more as she was greatly agitated, beset as she was by memories of the beloved master who had studied the part with her, of the dear colleagues who had sung with her at that memorable first performance at Bayreuth, now all gone before. She pointed to portraits of some of them about the room. A large one of Wagner in the most prominent place I had noted at once on entering. There were pictures of herself also in various rôles, and leaning against the wall in a corner the spear and shield of *Brünnhilde*, which she had always carried. On a silken screen a faithful admirer had embroidered the names of the various characters she had impersonated, from *Ortrud* to *Aida*, *Donna Anna* to *Brünnhilde*, *Viviane* to *Kundry*. In her day "she had sung many parts," for twenty-six years the only dramatic soprano of the Hofoper, where at that time there was no "specializing" and she had to sing whatever was given her. She remembers with pleasure her various visits to America, of which the first was made in 1881, under the management of the older Damrosch. While on the steamer at the return trip from her second visit in 1882 she began the study of *Kundry* in preparation for the first memorable performance in Bayreuth of "Parsifal."

"This," she said, taking a small silver goblet from its stand, "Wagner always had ready for me filled with selters water when I came out from the stage," and she held out the goblet to me, which I touched reverently, thrilled by the thought that it had been so often in the master's hands. Twice she had a sad home-coming from her various visits to America. Once she found dead in its cage a pet thrush which had learned from her perfectly the Valkyrie cry (she repeated it with wonderful resonance), and once more among the living her "Grane," a gentle animal from the imperial stud which had been almost human in its affection for her. Yet while engrossed in these memories of the past, on which she dwelt with evident pleasure, she had time for the present to note with interest the contention of a couple of pigeons for the crumbs she had strewn for them on the window sill, and to express her satisfaction at remaining in her comfortable city home instead of flying to country discomforts, especially in this cool and rainy Summer, a satisfaction deepened by the many disconsolate letters of complaint from her many absent pupils. When at last I took my leave a cordial invitation to come again for a "Plausch" (Viennese for chat) held out pleasant promise of another meeting.

By now the young enthusiast in New Jersey has received back his picture with the ardently desired autograph. One for all readers of *MUSICAL AMERICA* to see was kindly given me at my request.

ADDIE FUNK.

SWEDISH SINGER TO MAKE AMERICAN DÉBUT IN AUTUMN



Lydia Lindgren, a Popular Swedish Mezzo-Soprano

Lydia Lindgren, the Swedish mezzo-soprano, who has won noteworthy success abroad, will be heard in America for the first time during the coming season. She is a young woman of charming personality and is said to possess a voice of excellent quality. She studied under some of the prominent teachers in Paris, Geneva, Berlin and Dresden, and has been heard in all the large cities of Europe, with much success. She sings in Swedish, English, Italian, French and German without foreign accent for the reason that she has had a thorough education in each of these languages. When Massenet heard her sing the aria from his "Hérodiade" he predicted a brilliant future for her. Miss Lindgren has been booked for an extensive tour the coming season and will also be heard in a number of private recitals. She will be heard in a New York recital the early part of the season.

Grace Melvin Smith Weds Arthur E. Thomas, of Schirmer's

Grace Melvin Smith, the New York vocal teacher and dramatic soprano, and Arthur E. Thomas, of the staff of G. Schirmer, the New York music publishers, were married on Friday, August 1, by the Rev. Hugh Pritchard of this city. The bride's father was the well-known architect and portrait painter of Brooklyn, Charles M. Smith. Mr. Thomas has been in the Schirmer store for many years and is known to be one of the most experienced music salesmen in the city. His father was J. R. Thomas, widely known as an oratorio bass and composer of many home ballads, among them "Tis but a Faded Flower."

Wife—"Fred, dear, didn't you say that young man had something to do with first base?"

Hubby—"One of the celebrities."

Wife—"Well, Fred, you must forgive me for being forgetful. Does he sing it or play it?"—*New York Telegraph*.

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New York, August, 16, 1913

A STEP FORWARD FOR THE ORGANISTS

The eminent American composer who once spoke of organists as being "intellectual ash heaps" would do well to journey some Summer to Ocean Grove and attend there the sessions of the convention of organists, members of the National Association of Organists.

The present convention, which closed on Saturday of last week with a performance of Handel's "Messiah," demonstrated the spirit which underlies the activities of this association. To prepare a program of unvarying excellence, as was the case this year, to present papers which were in the main worthy of hearing, all shows the worthy purpose of men who have worked against heavy odds to make the convention a success. Let the importance of the organist in the development of music in this country not be underestimated. In the smaller town the organist is, of course, a greater determining factor than in the music centers. Yet in all of them he has an influence which he can wield for the uplift of music in this country.

The present officers, headed by Dr. J. Christopher Marks, of New York, have done an excellent work. They have saved an organization which, though yet in its infancy, faced disruption and dissolution only six months ago. Their work has brought about the convention just closed, one that will go down in the records of the association as one of its most efficient.

And further, in order that no one should contend that the New York organists were projecting themselves into the limelight to the exclusion of organists from other parts of the country, the program was so arranged as to give opportunity to men from North, South, East and West. In the series of daily organ recitals only one New Yorker performed and he represented the American Guild of Organists at the convention. The spirit of the national association is a broad and liberal one. Let it follow its past accomplishments with even greater conventions and its place in the musical development of America will be assured.

OPERA IN ENGLISH ONCE MORE

Fresh and acrimonious discussion of the perennial topic of opera in English is doubtless to be expected in conjunction with the approaching inauguration of the Century opera scheme. To be sure, it will probably not be "fresh" in the sense of being susceptible to new

argumentative revelations. The whole matter has been pretty thoroughly threshed out in theory these past two or three years and its advantages and disadvantages endlessly debated upon, exposed and catalogued. It also has the advantage (or disadvantage) of a certain amount of practical experiment. And so, while no undiscovered truth may be brought to light, the question is not going to pass unchallenged.

Charles Henry Meltzer fires the opening gun in his letter to MUSICAL AMERICA, which appears in another part of this issue. "Cannot MUSICAL AMERICA," he inquires, "do something to expose the wretched humbug of pretending to give opera in English without decent text books and teachers of enunciation?" At the risk of being thought "interested," he continues, he has been trying hard to induce Mr. Aborn, Mr. Campanini and Mr. Hammerstein not to neglect the essentials of real opera in English. They have promised, he says, but have done nothing. And when matters do not turn out satisfactorily "they will turn round and say 'Well, there's your English.'"

MUSICAL AMERICA cannot well expose the "wretched humbug" which Mr. Meltzer deplors for the simple reason that it has as yet no evidence that such a humbug exists. Nothing has thus far been made public regarding the English text books that the Century or the Hammerstein organizations propose to use, nor can it be definitely proven that the various singers scheduled to appear are as totally unskilled in the use of English in song as Mr. Meltzer seems to imply. As matters stand at present only the actual performances can afford the imputation of "humbuggery" a substantiation of fact.

Obviously, as this critic declares, no intelligent person who has in mind the good of an artistic cause will "want to hear English murdered and unintelligible." But will "a few thousand dollars yearly spent on teachers and good singing texts" effect a complete solution of the problem? The question of opera in English reaches deeper than a great number of its supporters realize despite the ardor of their advocacy. Its final practicality depends on more than a few skilfully translated librettos and a painstaking study of enunciation, though these are in their way significant factors. The failure of twenty Century opera companies would prove nothing against its eventual feasibility. What must be borne in mind is that the project is not one to be satisfactorily and finally consummated in a year or in five years. The question is inextricably bound up with the whole problem of American musical development. It cannot be forced into healthy existence by argument or vituperation. It is an issue that can be brought to fruition only when vitalized by the spirit of a whole people, not the more or less logical contentions of a few individuals. Opera is not yet a characteristic American form of artistic expression despite the exotic glitter with which it illumines a few of the largest and most cosmopolitan cities of the country. The tradition of opera in foreign tongues is too firmly fixed in these music centers to be easily dislodged by idealistic schemes. The use of English in opera will grow up with American opera. Then conservatories for instruction in enunciation, singable texts and all the rest will take care of themselves. Present-day attempts will contribute their mite, no doubt, however unsuccessful their immediate result. Radical satisfaction is not to be obtained in haste. Opera in English may be a question of years, of decades. The present generation may not live to witness its ultimate establishment.

News of the honor just conferred by the French Government upon Cécile Chaminade is doubly interesting following as it does so closely upon the recently published life of Augusta Holmès by Mme. Barillon-Bauche, in which the author vehemently insists that women cannot attain to the highest distinction in the creation of music. Naturally, this governmental recognition of Mme. Chaminade's talent does not in any sense disprove the theories of Mme. Barillon-Bauche. Chaminade's music is at best far from a product of deep inspiration though there are no feminine composers to-day who surpass her in popularity. The latter fact would alone suffice to win her a decoration in France where, as Grieg once remarked, the "honors of the Legion of Honor are shared by legions."

Even by sugar-coating the critical pill with as much courtesy as possible it cannot be conceded that women have as successfully vied with men in the field of composition as they have in literature and other departments of artistic endeavor. Sometimes their work has elicited respect, but where is the woman whose music has survived half a century—to allow a very liberal margin? It is all one whether she be a native of Germany, France, England or America. The problem is one of the most curious that confronts psychologists in view of the eminence women have attained in many fields of intellectual life and as yet no one has evolved a perfectly satisfactory explanation thereof.

PERSONALITIES



Charles Wakefield Cadman and the R. F. D.

Waiting for the rural free delivery is the most exciting event of the day to Charles Wakefield Cadman, the American composer, who is building up sinew and strength in far-off Bear Mountain, Ester Park, Colorado. Camp life agrees with Mr. Cadman, and life in the open provides him with inspiration for new songs.

Beddoe—Dan Beddoe, the noted tenor, sang at the funeral of William Laimbeer, one of the victims of the recent disastrous motor accident near Long Beach, L. I.

Cheatham—Kitty Cheatham has left Berlin for Russia, after having made visits to the Countess Limburg-Shirum, formerly Miss Newlands, of Detroit, whose Castle Neuendorf is near Wittenberg, and to the Summer home of Mme. Schoen-Rene.

Hamlin—George Hamlin is not content to memorize the foreign words of an operatic rôle. He is now in Italy applying himself strenuously to the mastery of the Italian language, and will know exactly what he is singing about the next time he sings *Gennaro* in "The Jewels of the Madonna."

Macmillen—Because "Baron Rofstoffs," a Russian wolfhound, proved an appreciative listener for an hour of violin music, Francis Macmillen bought the dog at a cost of \$2,000, and will take the "Baron" with him on his American tour.

De Tréville—One American deeply interested in the Roumanian activities of the Balkan war is Yvonne de Tréville, who is the possessor of the Order of Benemerito, conferred upon her by the King of Roumania, at the request of Queen Elizabeth (Carmen Sylva), before whom Miss de Tréville has sung several times.

Fremstad—"When you feel a rôle with every inch of you, and you struggle and strain to work it out on the stage so that others in the audience may feel it, too—I tell you it's like a Golgotha!" Such is Olive Fremstad's analysis of her sensations in the portrayal of her Wagner rôles, as revealed to Clare P. Peeler in the *Theater Magazine*.

Schumann-Heink—The Sabbath is kept so strictly in Ocean Grove, N. J., that no vehicle is allowed in the "camp meeting city" on that day. When Mme. Schumann-Heink arrived on the Sunday before her recital there was a problem how to convey the famous contralto to her hotel. This was solved by sending a physician to the station in his automobile and having him certify that the singer was "too ill to walk to the Arlington."

Burke—Legal activity originally took precedence of music in the ambitions of Edmond Burke, the Canadian tenor, who is to support Mme. Melba and Jan Kubelik on their American tour. He is a graduate of McGill University, where he received his degree of Bachelor of Civil Laws and established himself as a barrister. His musical proclivities, however, prompted him to give up the law and take up music as a profession, a decision that has been justified by his success in concert and opera.

Campanini—The trials of a theater proprietor have been experienced by Cleofonte Campanini in the reconstruction of the Reinach, which the Chicago impresario has bought at Parma, Italy. The architect carried out a bright idea to have two apartments built at the front of the theater, but when these were inspected by the "Commissione di Vigilanza dei Teatri" this body decreed that it was not permissible to have persons dwelling in the front of the theater, wherefore the whole façade had to be rebuilt.

Powell—Maud Powell was seen automobiling last week, looking the picture of health and good spirits. It is not generally known that she had been seriously ill since May 1. This illness, which prevented her from giving her promised recital at the New York Music Teachers' Association meeting in Saratoga in June, culminating in an operation early in July. Since then, however, her convalescence has been rapid, and she now declares that she has not felt so well for five years. As she remarked, "This is fortunate, as I have a big season ahead of me—forty-five recitals before the holidays to begin with!"

WHEN CHRISTINE NILSSON GOT A TROUNCING

[Marion Bunner in the Musical Observer]

A STORY from the childhood of Christine Nilsson, telling about her running away from home to the Soldiers' Drill Field when she was ten years old, in her own words, is as follows:

One day, my mother asked me to gather some potatoes to feed to the pig—we had no more than one. I flatly refused. I got a good whipping for this, yes, so good, that I ran away from home. Before I fled, I had the presence of mind to run into the house and take down from the wall my brother Carl's old violin.

I thrust the violin under my arm and hurried away. I had not gone far when I met my little playmate, Peter Magnus, who lived a short distance from my home. I cried out to him: "Come on, Pelle, and we will have some great fun!" Pelle came, but as he was younger than myself, he was unable to run so fast, so I had to take him by the hand, and drag him after me, as I was dreadfully afraid somebody would catch us. But thanks to my good luck, we escaped without any mishap into the woods, and once in this dark, safe place, I regained my courage and the frightened feeling passed away.

We took all kinds of obscure paths in order to cover up every track, until we came to the big driveway which led to the Soldiers' Drill Grounds. Here Pelle began to cry hard.

"Be quiet, Pelle!" I said; "if you don't stop crying, I will leave you alone here, and go on by myself."

This little warning seemed to impress Pelle, for he stopped crying at once. After settling this, we walked briskly along, until we came to the Drill Ground. Oh, my God! what joy it was when we came there to see all those handsome recruits going through their evolutions—marching, forming squares, circles, throwing their guns, alternately from the right shoulder to the left. Yes, I was so charmed and exalted that I tried to imitate them by holding my violin like a gun, doing just as they did.

Well, I noticed the recruits were laughing fit to kill themselves, but I never thought for one moment that they laughed at me. When the officer commanded them to halt, I also halted.

Then I took up my violin and began to play an old Swedish Polka. My, oh my! but didn't that put life into the boys. They danced with each other so strenuously and joyously that the perspiration streamed down their faces. It was very hot weather, but, oh, so joyful!

When I finished the Polka, I played and sang "Necken" (Neptune), my favorite song. Now it was the officers who listened and money was thrown from all directions into Pelle's cap, which he held very seriously in his hand. That success I can never forget the longest day I live!

I had forgotten father, mother, brother, hunger and thirst. We ate with the officers and stayed over night in a tent. At that time there were no buildings on the place, only tents.

But everything has an end. The morning after we said farewell to our good boys and the generous officers and returned home. Coming to the nearest town, we met a red-bearded farmer, who had two horses. One of them was young and beautiful, and both were to go to a place near my home. Now, if it was a joke or an evil mind, I don't know to this day, but the farmer said: "Come on, little ones, and I will put you on the back of the young, beautiful horse, and the road toward home will not be so long to travel." "Thank you!" I said, and up on the horse's back we went, first Pelle, and I behind.

As I sat there with one arm around Pelle, and the other clutching my violin, it slid a little and touched the horse on the hind leg, which frightened him and made him kick and rear, until he threw us off, just as he ran into a stone pile, and we, poor youngsters, lay on the ground with sore limbs, and the violin smashed to pieces!

You can easily understand what a terrible trouncing I received when I came home, although I gave my brother all the money I had earned on the field for his

broken violin. The violin followed me afterwards to Paris, and now it is in the Museum in Sweden.

So ended my childhood's experience, and many times now, in my old age, when I look back to that time, I smile at the recollection.

TINY PRIMA DONNA
WINS HUGE SALARY

Cleo Gascoigne, Fifteen Years Old, Will Receive \$20,000 for a Tour—She Sang at the Metropolitan

Cleo Gascoigne is now hailed in New York musical circles as the smallest and youngest prima donna on record. She is 3 feet 11 3/4 inches tall and tips the scales at 60 1/2 pounds and she is fifteen years old.



Cleo Gascoigne

But despite these diminutive figures her career has been rich in experience.

From the time she was perched upon a box so that the audience at school entertainments might better see her, she has been accustomed to public appearances.

In 1909 she was brought by her parents to New York to consult an authority as to the advisability of her equipping herself for a professional career. Joseph Baernstein-Regneas—to whom many operatic stars and prominent concert singers now before the public owe their vocal training, pronounced the child a genius and accepted her as a pupil.

After two years of steady work with this master "Little

Cleo" signed a contract with the Metropolitan Opera Company and she has appeared there in the "children's parts" during the two seasons that followed. Her voice filled every corner of the enormous auditorium with a clear, ringing tone. During this time she attracted much attention on the part of managers and agents and many offers were made her. She was wanted for Trentini's rôle in the road company of "Naughty Marietta," but following the advice of her teacher, she remained at the Metropolitan, where, in addition to drawing a very comfortable salary, she had access to all operas and the advantage of the close association with the greatest singers of the world, in addition to being able to quietly pursue her vocal studies and acquire a repertoire.

At this juncture, however, there entered the element of suddenly transplanting the little singer from the vast Metropolitan stage where regardless of her artistic singing she could only aspire to children's parts on account of her size—and a few others, such as the Bird in "Siegfried," a Rhein Maiden, Amor in "Orfeo"—to a stage where her petite little figure will shine to the greatest advantage and her voice show at its best. A vaudeville manager has engaged her at a cost of \$20,000 to appear in thirty different cities in the States and Canada between August 25 and April 13.

"Little Cleo" will sing several arias from the grand operas, but she will also sing a number of good songs by American composers.

Max Herzberg, a musician of ability, has been engaged as orchestral conductor to accompany her on the entire thirty weeks' tour.

Léon Rennay, the baritone, spent part of the month of July in Maine.

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MISCHA ELMAN AND
McCORMACK EXCHANGE
ROLES DURING FROLIC

Mischa Elman and John McCormack at Hampstead, England

Mischa Elman, the Russian violinist, and John McCormack, the Irish tenor, are shown here in the garden of Mr. Elman's home at Hampstead, adjoining the home of Mr. McCormack. By way of adding nov-

elty to their pose, Mr. Elman assumes the attitude of a heroic tenor and Mr. McCormack regardless of all rules of position printed in violin textbooks, presents himself as a fiddler.

QUEEN FINDS BLIND GENIUS

Overhears Beautiful Mass While Visiting Asylum in Rome

ROME, Aug. 9.—In Charles Grimaldi, a sightless music professor in the asylum for blind girls, the Queen Dowager Margherita has discovered a composer of extraordinary genius. While visiting the institution, of which she is founder, a few days ago, with several ladies-in-waiting, she chanced to hear a music class singing a beautiful hymn. Impressed by the majesty of the composition, she summoned the director of the asylum, who, in turn, sent for the professor.

Without announcing her identity the Queen questioned Grimaldi through the Princess Colonna and learned that the hymn was part of a requiem mass written by the professor. When the latter would not consent to have the mass sung publicly, the Queen divulged her presence and complimented Grimaldi highly. A number of specially invited guests later heard the composition, and it was arranged that some symphonies written by the blind professor should be sent to the director of St. Cecilia Academy of Music for presentation in the approaching concert season.

"Pa," asked a little boy at the opera, "who is that man waving the stick?" "That is the conductor, my son." "Conductor!" ejaculated the little chap, "and is that fellow on the stage calling out the stations?"—Theater Magazine.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THREE new compositions for the piano by R. H. Prutting, op. 6, entitled respectively "Prélude Antique," "Ballata" and "Étude Mélodique,"* show a distinct talent for creative work.

Mr. Prutting is a Hartford pianist, winner of last year's "Steinert Prize" at Yale University for his "Carnival Overture" for orchestra. He has already published several excellent piano pieces, comment on which has appeared in this journal during the past twelvemonth.

Though no one of these three pieces is large in scope their claim to a respectful examination is nevertheless valid. They are musically pieces, written with care and with understanding, and the inspirational side is also well looked out for. The "Prélude Antique" begins in a manner fully expressive of its title; Mr. Prutting would have done better to keep the antique color throughout the piece and saved his modern colors and harmonies for some other work. Yet even this and the Chopinesque melody of the Meno Mosso section, which had its birth in the opening measures of the famous short Prelude in C Minor by the "morbid Pole," do not militate strongly against its being a worthy composition suitable for teaching purposes and for a group in recital.

In the "Ballata" there are charming things, too. Suave and flowing in its melody, it has much to recommend it and its essentially pianistic phrases cannot fail to win the favor of pianists. The "Étude Mélodique" is a brilliant study in double notes, a virtuoso piece in manner and subject matter. It contains enough melodic and harmonic variety, however, to raise it above an ordinary show-piece. It will require a highly developed technique.

All three compositions are far above the average. Mr. Prutting's work will bear careful watching. He has had fine training and he puts nothing before the public that is not finished from the technical standpoint, a plan of procedure which other young creative musicians might do well to bear in mind.

NOTHING that Mary Turner Salter, one of the most gifted of American women composers, has done in a long time is as fine as are three new songs from her pen which the Oliver Ditson Company offers.

They are "Blossom Time,"† to a charming text of her own; "She Is a Winsome Wee Thing" to a Burns poem and "Love of an Hour," to a poem by Frederick H. Martens. The first two mentioned are light songs of a distinctly pleasing nature and calculated to meet the approval of hundreds of singers looking for this type of song.

In "Love of an Hour" Mrs. Salter has done one of her best songs. It ranks, for intensity, with her splendid "Cry of Rachel," made famous by Mme. Schumann-Heink, who, it might be added, could sing the song here under consideration ad-

mirably. Mr. Martens's poem is an impassioned one containing many fine lines, built with a sure and firm touch and yet as plastic as Swinburne. Its simplicity is worthy of praise and one can see readily how it has given the composer opportunity for some excellent work. In weave Mrs. Salter's music is beautifully managed and its melodic and harmonic virtues are also notable. As a recital song it should be widely sung.

"Blossom Time" is published both for high and low voice, while "She Is a Winsome Wee Thing" and "Love of an Hour" are issued for medium and low voice.

THE Oliver Ditson Company issues a large variety of new publications, including songs,‡ piano pieces and violin numbers, and works for less familiar instruments.

The songs are W. Franke-Harling's "Rose Kissed Me To-day," Ernest Kroeger's light "Sweetest Things," and an effective "Japanese Love Song," Walter Rolfe's "Drifting and Dreaming," the medium voice edition of Victor Harris's melodic "Summer of the Heart" and Edward F. Johnston's "When I Think of You," both issued hitherto. New editions of well-known songs are Gounod's "Medje" and "To Spring," Delibes's "Bye-gone Days" and Richard Strauss's "Allerseelen." Sacred songs are Alfred Wooller's "Send out Thy Light" and Alice P. Wesley's "At Rest."

For the piano there are reissues of H. Lichner's "May Rapture" and Gobbaert's Saltarello in A Minor, Alexis Hollaender's Waltz in C for left hand alone, and Ole Olsen's ingenious "Fanitula," Zarycki's Mazurka in G Minor, Godard's "Jonglerie," Alfred Grünfeld's popular Romance in F Sharp, Drdla's Souvenir, better known as a violin piece, Ravina's "Chanson Joyeuse, op. 99," and Genari Karganoff's "At the Brook."

The other piano issues, from the pens of living musicians, are Fay Foster's "Petite Valse de Ballet," a composition in small cast, yet of much charm, Homer Grunn's conventional "Toualouwa," subtitled "Hopi Indian Dance," though it is as un-Indian as a Mendelssohn "Song Without Words," Herman Wenzel's "Shepherd's Morning Greeting" and Theodora Ward's Lullaby.

Margaret Hoberg, a young New York composer, has written a Suite for the harp which is an interesting work. It is in three movements: I, Menuet à l'Antique; II, Humoresque, and III, Danse des Fleurs, of which the first is perhaps the most satisfying. There is much cleverness too in the Humoresque, while the swaying "Danse des Fleurs" is melodious and pleasing.

A "Method for the Guitar," by M. Carcassi, is issued in the series known as the "Ditson Edition." It is a complete method and should prove useful to teachers of this plucked instrument. Careful editing has been done by G. C. Santisteban and the text is supplied both in English and Spanish.

BOTH in the realm of solo song composition and in piano solos the house of Witmark has issued many useful pieces.

‡NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. NEW COMPOSITIONS FOR PIANO SOLO. SUITE FOR THE HARP. By Margaret Hoberg. Price \$1.50. METHOD FOR THE GUITAR. By M. Carcassi. Edited by G. C. Santisteban. "Ditson Edition, No. 174." Price \$1.25. Published by the Oliver Ditson Company, Boston, Mass.

Of piano issues there are in the more definitely named class of "teaching pieces" two sets of eight, the first, called "Our Darlings,"§ by Geo. L. Spaulding, very simple and tuneful in Grade I, and the second called "Sea-Side Scenes," these also being also very easy. The latter are dedicated "To the Children of Musicology, Westerly, R. I." A very pretty little set in Grade III is Geo. J. Trinkaus's "A Polar Suite," comprising "An Esquimo Wedding," "Playful Polar Bears," "An Esquimo Lullaby" and "The Dog Train." They are clever and show an appreciation of color and its employment in exotic compositions. Also worthy of mention are Wallace Vincent's "Step by Step" and "Sunshine and Shadows," and "Playing Hide and Seek" by Bjarne Rolseth, the first in Grade I and the other two Grades II and III. A single duet is Walter Rolfe's "An Airy Fancy."

D. Savino's Valse Caprice leads the more advanced issues, being a brilliant and not too difficult salon piece. Others in this class are William Schroeder's Spanish Dance and Walter Rolfe's sentimental "Undying Love." Two pieces by Wm. F. Peters, who distinguished himself this season with his excellent music for "The Purple Road," show a talent worthy of attention. They are an intermezzo "Love Lane" and a characteristic piece, "The Rag-a-muffin." Though written in non-serious vein they undoubtedly belong to the better order of light music.

The songs are Caro Roma's "Dear Little Hands," Jessie Mae Jewitt's "Rose o' Mine" and "I Will Remember and Regret," W. Franke - Harling's "Daphne's Blushing Cheeks," Kate Vannah's "Rose," "If You Had Answered" and "Saviour, Master, Make Me Thine," Charles B. Blount's "Thou Art My God," Ernest R. Ball's "My Days Are in His Hands" and a duet, "Come into the Sweet Green Fields with Me" by George Lowell Tracy.

AMONG the new songs issued from the Schirmer press are two excellent melodic pieces by Katherine Ruth Heyman, "Et s'il revenait" and "Pour le Roi,"¶ the first to a Maeterlinck poem of unusual beauty. Though fairly conventional harmonically the songs are well done and are eminently singable. English translations by the late Henry G. Chapman are provided for both songs.

Mark Andrews's "On the Road" is an interesting dialect song and has a fine rhythmic lilt.

A pretty song is John Hyatt Brewer's "The Little Cares," dedicated to Mary Jordan, the New York contralto. It is published for both high and low voice.

Mr. Brewer is further represented by an organ piece called "Echo Bells," a composition well suited to display effectively the chimes of a large concert organ. It is not difficult of execution.

A SECOND volume of folk-dances and singing games, under the title "Dances of the People,"|| collected and described by Elizabeth Burchenal, is issued by G. Schirmer, New York. Dances of many nations, including Denmark, England, Germany, Ireland, Scotland, Sweden and Switzerland are to be found in it and the whole volume is nicely illustrated and described, making it an especially handy book for teachers who have this sort of work under their care.

The music for the dances is printed arranged for piano solo within the ability of an average player.

OF the new songs offered recently by the Boston Music Company,|| Heinrich van Eyken's "The Answer" ("Kurze Antwort"), to a charming Fulda poem, is the best. In matters of design, workmanship and treatment this little song, by a contemporary German, issued in Germany five years ago, might be put forward as a model

§NEW COMPOSITIONS FOR PIANO SOLO. NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by M. Witmark & Sons, New York, Chicago, San Francisco, Paris, London, Melbourne.

¶"ET S'IL REVENAIT." "POUR LE ROI." Two Songs for a Solo Voice with Piano Accompaniment. By Katherine Ruth Heyman. "ON THE ROAD." Song for a Medium Voice. By Mark Andrews. Price 60 cents each. "THE LITTLE CARES." Song by John Hyatt Brewer. Price 60 cents. "ECHO BELLS." For the Organ. By John Hyatt Brewer. Price 60 cents. Published by G. Schirmer, New York.

||"DANCES OF THE PEOPLE." A Second Volume of Folk-Dances and Singing-Games. Collected and Described by Elizabeth Burchenal. Published by G. Schirmer, New York. Price, Paper, \$1.50 net; Cloth, \$2.50 net.

||"THE ANSWER (KURZE ANTWORT)." Song by Heinrich van Eyken, Op. 34, No. 2. Price 50 cents. "FROM A VENETIAN BALCONY." Four Songs for a Solo Voice with Piano Accompaniment. By Wm. Spencer Johnson. Price \$1.00 net. "A SUMMER SHOWER." "DENNIS." "SOMEBODY'S HEART." Three Irish Songs for a Low Voice. By R. M. Richardson. Price 50 cents each. "A SOUTHERN MELODY." For the Violin with Piano Accompaniment. By Gaylord Yost. Price 50 cents. NOVELLETTA, No. 2. For the Violin with Piano Accompaniment. By Ernest Centola, Op. 65. Price 75 cents. "TOLD AT TWILIGHT." "FORGET-ME-NOTS." "IN SPRINGTIME." "INTERMEZZO." "MÉLODIE." "Valse." Six Compositions for the Piano. By Charles Huerter. Price 50 cents each. Published by the Baton Music Company, Boston, Mass.

for Americans to examine. Herr van Eyken uses no unnecessary verbiage; he states his ideas, makes sure of their being properly expressed and leaves the rest to his auditor. It is a lovely song and one that American audiences should like.

William Spencer Johnson, an American, has written agreeably, if without any great individual force, in his "From a Venetian Balcony," four songs published together in album form. The opening phrases of the first song, Barcarol, suggest a very familiar Moszkowski waltz in spite of their setting in minor mode and in the same song the "Ah, —" at the foot of the second page has been lifted from the Sicilian folk tunes of "Cavalleria Rusticana."

The second and third songs, "Venetian Mother's Lullaby," and "Nina to Zuan" are pleasant, while the last, "Mermaid's Voices," with its interestingly developed harmonic background, is the best of the set.

Mr. Johnson writes well for the voice and he has ideas worthy of setting down on paper. He would do well to avoid the technical quality of his piano accompaniments, which demand that the performer be "very much of a pianist." Accompanists as well as amateurs will spend hours practicing the piano part of Strauss's "Befreit," "Ruhe meine Seele" or the tricky "Ständchen," but they are reluctant to learn difficult accompaniments by composers whose reputations are not yet established. Why then add to their labors and reduce one's chances of being given a hearing?

This album is published both for high and low voice.

Three Irish songs, "A Summer Shower," "Dennis" and "Somebody's Heart," by one R. M. Richardson, are tuneful little encore songs, which if properly presented could be made quite as popular as the excellent Irish songs of Bruno Huhn and Hermann Lohr.

A sterling violin composition is Gaylord Yost's "A Southern Melody," the best work by this composer which has yet come to the notice of the present reviewer. Mr. Yost has a fine melody of pentatonic build, and being a violinist himself he has set it admirably for the instrument, the first time on the G string and later two octaves higher on the E. Most fitting is the harmonic background in the piano part, with its sonorous ninth chords and its rich coloring. Capital also is the canon between solo instrument and piano, which works out strictly to the end. On hearing the first statement of the melody one would never dream of its being treated canonically. Yet in so doing its effect on repetition has been enhanced and its composer has been given an opportunity to show his erudition. The work is inscribed to Efreim Zimbalist, the noted Russian violinist.

A Novelletta, No. 2, by Ernest Centola for violin solo, with piano accompaniment, is violin music pure and simple. It might have been written by Drdla.

Six piano pieces by one Charles Huerter, "Told at Twilight," "Forget-Me-Nots," "In Springtime," "Intermezzo," "Mélodie" and "Valse" are unusually insignificant. One must classify them as salon music of a mediocre grade, lacking distinction as well as individuality. They are not difficult of execution. A. W. K.

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THE MUSIC OF GRANVILLE BANTOCK

Rich Material for Orchestral Programs to be Found in Works of
Noted English Composer—Orientalism a Characteristic Feature

By WILLIAM HENRY HUMISTON

[Third of a Series of Articles on Contemporaneous Orchestral Music]

A COMPOSER who has been rapidly "coming into his own" in recent years is Granville Bantock, who was born in London August 7, 1868, and who lives now in Birmingham. He entered the Royal Academy of Music in 1889 and was a pupil of Frederic Corder, winning the



Granville Bantock

Macfarren scholarship after his first term. Later he was editor of *The New Quarterly Musical Review*, in 1893, and then went on the road as a conductor of light opera. In this capacity he went as far as Australia, publishing a book about his travels in collaboration with F. G. Aflabo, "Round the World with 'A Gaiety Girl,'" in 1896. C. Villiers Stanford's excellent "Shamus O'Brien" (almost a grand opera; it contains better music than many a so-called "grand" opera) was another work he conducted on tour. He has served as conductor of various choral and orchestral societies and in 1908 he was appointed to the Peyton Chair of Music in the University of Birmingham, succeeding Sir Edward Elgar.

His best known choral work is probably his "Omar Khayyam," in three huge "Parts"—Part I, first performed at the Birmingham Festival in 1906; Part II, at the Cardiff Festival in 1907, and Part III at the Birmingham Festival in 1909.

Perhaps the most striking characteristic of Bantock's music taken as a whole is his devotion to the Orient. But, as Ernest Newman says, his is not a superficial Orientalism—not a mere occasional use of an augmented second—but that he is "veritably of the East for the time being; his contemplation of it was like wine in his blood, giving him an artistic stimulus for which he sought in vain in the life around him." It must be understood, however, that not all Bantock's music is "Eastern"; only that that idiom crops out very frequently.

While not an orchestral work "pure and simple," his prelude to "Sappho" must be mentioned in this connection. "Sappho" consists of "Nine Fragments for Contralto" (and orchestra) and the prelude is published to be used separately. This plunges us into the Greek atmosphere at once by the harp alone, "quasi improvisatore," alternating with cellos only and in 5-4 rhythm. This is followed by a broad melody in the first violins—passing later into a 6-4 rhythm, and a striking and original melody is developed on strings in unison, accompanied by syncopated chords in the woodwind with occasional sustained chords in the trombones. Much use is made of the harp—suggestive of the Kithara, doubtless. As the Greek flute was an instrument with a single reed, the clarinet might be supposed to be its modern representative, but it has no especial prominence here beyond a few short solo passages.

"Dante and Beatrice"

"Dante and Beatrice," a Symphonic Poem, dedicated to Henry J. Wood, was first performed at the London Musical Festival May 24, 1911, when the composer conducted. The motto is a line from Dante's "Paradiso": "L'amor che move il sole e l'altre stelle." ("Love that moves the sun and the other stars"). It is scored for full modern orchestra and is extremely dramatic in its character. It opens with a solo on three tympani notes, in C minor, and soon an expressive theme is developed. Beatrice makes her appearance in the score in the shape of cadenzas for solo violin, alternately with harp passages, the latter accompanied by a pianissimo stroke on the triangle; an unusual touch of "clang-tint." In this score much use is made of subdivided strings and the instrumentation, though complicated, is always clear.

In his predilection for Oriental subjects Bantock once planned a series of twenty-four symphonic poems on subjects taken from Southey's "Curse of Kehama." This plan was abandoned, owing to other work, but two movements remain, entitled "Two Orchestral Scenes," and have been recently published. The first of these is from "Canto I," and twenty lines are

printed with the score, the following lines—

"The death procession moves along,
The Brahmins lead the way
Chanting the funeral song."

being typical of the whole quotation. The second is from Canto XIV—

"On Jaga-Naut they call,
The ponderous car rolls on and crushes all."

Naturally, in these two, Oriental color runs riot. The "Processional," after a lugubrious introduction, leads into a "maestro" chant in B flat minor in 6-4 (2-3) rhythm. A massive melody spread out over four octaves in the upper strings and trumpets, supported by the basses and trombones, is accompanied by a most unusual rhythmic figure in the woodwind, with a skilful use of the percussion. As a sort of "trio," the melody is given to the first and second violins in octaves, accompanied at first by practically the harp only—while the usual rhythm already referred to is confined to the Oriental drum alone; horns and woodwind enter, and after some time a new figure enters in the woodwind, in F minor. Soon the D flat major melody appears in all the strings in octaves with the woodwind figure accompanying. The movement ends in D flat, dying away to a pianissimo with the final chord suddenly given forte. Reminding one of Tchaikovsky's "Marche Slave," it is superior in workmanship and in its blaze of color—nor does it contain any suggestion of "circus music." Very little of it is extreme fortissimo, but what there is is sonorous and vigorous.

The second "Jaga-Naut" contains also a lavish use of Oriental color, but is very different every other way. It opens "feroce" with F sharps in the strings disputing for mastery with other notes in the brass, the woodwind punctuating with a five-note figure in whole tones. After twelve bars the principal theme enters "allegro con fuoco impetuoso." The second half is a dance of Yogueses—

"The fairest maid his Yougueses sought"

in 5-4 rhythm—this gives place again to the original theme or themes. The piece begins and ends in B minor—apparently an especially appropriate key for this kind of thing. Wagner's "Ride of the Valkyries" and MacDowell's "The Saracens" are both in B minor.

"The Pierrot of the Minute"

"The Pierrot of the Minute"—a comedy overture to a dramatic phantasy of Ernest Dowson. This is a fanciful orchestral sketch of the Queen Mab order, the story of which is given with the score as follows:

Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message, which bids him come to sleep one night within these precincts if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless and gay, should now be filled with wistful longing; and in the fast-falling darkness he lies down on a couch of fern and falls asleep. A Moon-maiden descends the steps of the Temple of Love and, bending over the sleeper, kisses him. He awakes and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that

"Whoso seeks her she gathers like a flower,
He gives a life and only gains an hour."

But Pierrot, reckless, demands the pure

and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the lore of Love; but daybreak approaches, the birds awaken, and the Moon-maiden must leave him. Together they gaze at the coming dawn; then Pierrot, sinking back on his couch, falls softly asleep once more, and the Moon-maiden vanishes.

The Prelude ends with the awakening of Pierrot, his love dream being but the illusion of a minute.

This overture is scored for a smaller orchestra; there are three flutes, two clarinets, two trumpets and harp, but only one oboe, one bassoon, three horns and one trombone. The tambourine is made much of, the other percussion instruments employed being the triangle and glockenspiel. The strings are subdivided through practically the whole score into ten parts. There are many passages of most ethereal delicacy which require an orchestra of "virtuosi"—thoroughly rehearsed—to do justice to the iridescent coloring. The composition ends with a few pizzicato notes on the cellos and basses—the final chord, if it may be so called, is merely an empty fifth in the two flutes—B and E—the key of the work being E Minor.

The Dramatic Dances might perhaps not come in the category of orchestral works,

as they constitute a ballet suite to be danced on the stage by a solo dancer. In fact they are only published for piano, but must not only have been conceived orchestrally but in one place orchestral instruments (two flutes) are actually indicated. They are Oriental in character—a snake dance, Cleopatra being the danseuse in both dances; a Sapphic dance, the dancer being Sappho, and a veil dance and a dagger dance, the scene of the latter two dances being a Persian harem. The Sapphic dance, as a contrast, is for harp alone, and is skilfully written, with as much variety as is possible to get from that rather monotonous instrument. It seems as if an "aulos," in the shape of a clarinet or English horn, might have been introduced to advantage. The title is a happy one: "dramatic" describes them exactly. In fact Bantock's work is all "dramatic" in the highest and best sense, not merely *theatric*, as so much so-called dramatic music is. The question, "Why does not Bantock write an opera?" can be answered only by himself. He did write a one-act opera, "Caedmar," while he was still a student, in 1892, and he began another, "Eugene Aram," which was never finished. But whether he ever writes an opera or not his position is already assured among contemporary composers.

CLEVELAND PIANIST WINS DISTINCTION ABROAD

CLEVELAND, Aug. 11.—One seldom has the opportunity to watch the making of an artist in which the progress is so rapid and the goal so sure as in the case of Ralph Leopold, formerly of Pottstown, Pa., and now of Berlin, where his position in the musical world as teacher and concert pianist is so secure that his



Ralph Leopold

eight years' residence there is in danger of becoming a permanent one. Each year, in Summer, he comes for a visit in Cleveland to his sister, Mrs. Newton D. Baker, the wife of Cleveland's popular Mayor, and each season the musicians of the city welcome him eagerly to hear the newest numbers in his repertoire.

Mr. Leopold has worked always under the guidance of Mme. Barete Stepanoff and for the past three years the Berlin letters to musical journals have made mention of his successful recitals. In the season of 1911-12 his performance with the Philharmonic Orchestra, under Kunwald, when he played three concertos, attracted much notice and won for him the high praises of the German critics. Many concerts have also been given in neighboring cities of Germany. At present Mr. Leopold has so large a class of pupils in Berlin that his American concert debut has been postponed longer than his friends in Philadelphia and Cleveland might wish.

In his home city of Pottstown, Pa., Ralph Leopold won many musical honors as a small boy and at the age of fifteen found himself in charge of the organ at Trinity Memorial Church in Philadelphia. The following year he became organist and choirmaster in the Park Avenue Methodist Church, the largest in the city of that denomination.

Two years later he went to Berlin. It has been a curious experience to him to find his American reputation growing through the reports of those who have heard him play in Berlin.

Stepanoff pupils returning to this country have quoted him as a rising star in the concert firmament, mentioning his easy mastery of piano technic and the remarkable poetry of his interpretations. His programs this year include the greater Bach numbers, many concertos, much Debussy and Ravel and many of the lyric Liszt numbers which betray so plainly the tonal ancestry of the modern French school.

ALICE BRADLEY.

"Unmanly Weakness for Wagner to Rail About Hardships," Says Writer

"Unmanly weakness" is the term applied to Richard Wagner's querulous complaints about his physical hardships by the English critic, J. Cuthbert Hadden, writing in the new penny weekly, *Everyman*. "Bach had difficulty in making ends meet," recalls the writer, "but he bore it uncomplainingly. Mozart was so poor that he had to be buried in a pauper's grave. Yet we have 'Don Giovanni' and 'Figaro.' Schubert, who said pathetically that his music was the product of his genius and his misery was always in financial straits. Beethoven, too, was perpetually beset by 'the eternal pence problem.' Chopin deplored that he had to play in public for money. Brahms did not consider it a useless discipline that he had once to accompany the singers at a café chantant and play dance music."

Frank Damrosch Engages Michael Zadora for Institute

A cablegram from Berlin announces the engagement of Michael von Zadora by Frank Damrosch, of the Institute of Musical Art. Mr. von Zadora is a pianist of recognized standing, a warm personal friend of Busoni, and has been until recently connected with the Meisterschule at Lemberg.



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BEHYMER IN NEW QUARTERS

Los Angeles Manager Has Fine Suite in Auditorium Building

LOS ANGELES, CAL., Aug. 8.—L. E. Behymer, the concert manager of Southern California, has moved from the offices he has occupied for years in the Blanchard Building to commodious quarters in the Auditorium Building, a suite of five rooms on the seventh floor. His personal office measures about sixty by twenty-five feet. It was arranged and decorated by its former occupant, an architect, in imitation of the Wartburg Chapel at Eisenach, of Luther and Wagner fame. It will contain a piano, an organ and Mr. Behymer's library. A room is given to J. L. Allen, Mr. Behymer's right-hand man, and the others to the publicity department, photographers and files of photographs, cuts and clippings. One room will be used for consultation and as a private office for visiting managers. Mr. Behymer's enlarged interests required expansion of quarters, and in this location he can more easily oversee the staging of his many attractions in the big auditorium.

The Philharmonic course is being extended by the Behymer management to reach the principal cities of the Pacific coast. Many cities in California may soon have one of these courses of artist concerts in connection with prominent clubs, or independent, if the clubs do not take up the idea.

It is announced that the symphony orchestra, conducted by Adolf Tandler and managed by F. A. Toye, will begin its season November 7 and 8. It is planned, if sufficient money is raised to meet the un-

avoidable deficit, to give ten concerts Saturday evening, with ten rehearsals the preceding Friday afternoons. The scale of prices for the concerts will be higher than in former seasons, and, for the rehearsals lower. Special rates are mentioned for gallery rehearsal, tickets for students and children. Director Tandler announces that the players in the orchestra will be required to abstain from café and dance playing and to make up for this they will be paid salaries approximating \$120 a month for ten months in the year. He is negotiating for soloists to appear with the orchestra, and practically all the artists coming west this season. Toye is compelled to secure from his predecessor Behymer. The board of directors of the orchestra are offering associate members' tickets at \$25 a year and up, making holders eligible to election to the board in three years, when the next election is held. W. F. G.

MR. SIMMONS'S SEASON

Young Baritone Engaged for Numerous Concert Appearances

William Simmons, the New York baritone, has been engaged as soloist at the Irvington Presbyterian Church, Irvington-on-the-Hudson, during the month of August. This is Mr. Simmons's third consecutive season at this church as substitute for Reinald Werrenrath. Mr. Simmons has also been engaged for a recital at the Art League, Woodstock, N. Y., on August 20. He will be heard in recital at the home of Mrs. Charles A. Hamilton, Ridgefield, Conn., on August 27. This engagement is

William Simmons

the result of the excellent impression Mr. Simmons made in that city last season. Mr. Simmons's season promises to be the best in his career.

Eisteddfod of 1915 May Enlist Los Angeles Welsh

LOS ANGELES, Aug. 9.—Plans are under way for the Welsh colony in Los Angeles to compete in the International Eisteddfod to be held in San Francisco in 1915. Being one of the large cities nearest to San Francisco, Los Angeles should be able to send a body of singers which would do it credit, though it naturally will have to compete with Salt Lake City, in which there is an unusually large body of well trained Welsh singers among the Mormons. G. Haydn Jones, tenor, is mentioned as likely to take charge of the proposed chorus of Welshmen in this city.

Friends of Carl Faeltel, the celebrated pianist of Boston, expect him in Los Angeles this week. He has been visiting a daughter in Bellingham, Wash., and on his return will call upon a former pupil, Mrs. J. H. Whiteley in Los Angeles. He was formerly director of the New England Conservatory of Music and now is at the head of his own music school. He is one of the two or three most celebrated pianists of Boston.

At the Gamut Club dinner this week several local artists will be heard: Mmes. Selby, Tiffany and Colby, Paloma Schramm, Bessie Chapin, Mrs. Menasco and Alfred Butler. W. F. G.

Maurice Lafarge and Jessie Fenner Teach in Maine

Maurice Lafarge, the New York coach and accompanist, is having a successful Summer at his camp at Harrison, Me. He has a large class of advanced pupils, composed partly of the students who have worked with him in New York during the past season, and a number who have enrolled since he opened his class at Harri-

MENDELBERG: THE TONAL MELODRAMATIST

[H. T. Parker in Boston Transcript]

LIKE all the eminent conductors of the Continent, Mr. Mengelberg has dreamed of an American tour or even a call to America to the one orchestra that they covet—the Boston Symphony Orchestra. Avowedly he sought such a call when Dr. Muck was first summoned to it seven years ago. Tacitly, at least, he would not have refused the conductorship of it when Mr. Fiedler received it. Had not Mr. Nikisch's tour of America a year ago with the London Symphony Orchestra proved so disastrous a failure, Mr. Mengelberg might have undertaken one this very Spring with the orchestra of Amsterdam that he has wrought in his own image. For the time, the fortunes of Mr. Nikisch have discouraged the Continental conductors from such ventures over sea; but each one of them believes in his heart that he might succeed where Mr. Nikisch had failed. In time the memory of that ill-managed and humiliating expedition will have faded. Then, other conductors will be ready to try the American adventure, and most likely of them all, Mr. Mengelberg.

Once indeed, ten, twelve or fifteen years ago, the conductor did go to America and led through two concerts in New York in the days in which the Philharmonic Society was importing "star" conductors. He came and he went; but since those years his reputation has waxed through the length and the breadth of Europe. Next to Mr. Nikisch and Mr. Weingartner Mr. Mengelberg has become the most sought of "prima donna" conductors.

To look upon, Mr. Mengelberg is as robust as are his methods of conducting. He is a sturdy, full-bodied man in the prime of middle age, who stands very erect before his orchestra, with head and shoulders thrown back, with chest somewhat protruded, with a rather ostentatious air of extreme alertness. His head is firm-set; his countenance is distinctly ruddy (like his hair) and there is no distinction in his features. Whenever he has been "considered" for America, there have been hints that he was Jewish of aspect and manner. He may or may not have Jewish blood in him; but neither his face nor his bearing suggests it. By race, he might be the Hollander that he is by nationality.

Mr. Mengelberg conducts lustily, with all his heart and all his soul—and also all his body. His right hand beats the measure with an exceeding clearness, firmness and precision. His left, no less, is seldom in repose and even then it must be caressing his cheek, so used is he to making some use of it. With this left hand he does not signal instruments or groups of instruments. He does that apparently by the concentration of his gaze upon them, or by inward reliance upon the players' close following of the score. Usually, with that left hand he is writing the contours of the melody upon the air, flinging out emphases, catching and concentrating climaxes, like the old pictures of Jove in the classical dictionaries with a fist full of thunderbolts, or else holding the or-

chestra in the hollow of his palm, as it were, in a moment of transition.

Hands and eye, however, do not content Mr. Mengelberg. He conducts with his countenance, even with his whole body. The other day he was leading the London Symphony Orchestra through Strauss's tone-poem, "Zarathustra." He entered upon the passage that the learned "programmers," if not Strauss himself, label "Of the Great Longing." It is music of passionate intensity, rising in long curves. The band hardly yielded Mr. Mengelberg the passion of utterance that he desired. Thereupon he almost flung himself upon it. He swayed from side to side, as though he would project himself into every corner of the orchestra. His body seemed to swell with each upward surge of the music; his lips shaped each phrase; his face glowed with his own exaltation and with the exaltation of the music. The whole process was a curious translation of tone and the emotions of tone into outward and visible signs, that had their effect upon the audience quite as visibly as upon the band. Later in the tone-poem came the transition into the music of excited gaiety that culminates in Zarathustra's "Dance Song." Mr. Mengelberg would have it as elastic as possible; he would save the waltz rhythm from all hint of commonness by incessant modulation of it. To gain this end he made not merely his beat as elastic as his purpose, but his whole body seemed to vibrate on the springs of the chosen rhythms.

A little before Mr. Mengelberg was leading the orchestra through Tchaikowsky's familiar concerto for piano. Quickly came the passage of the great chords in the introduction wherein the piano imperiously marshals the orchestra before it and makes ready for the emergence of the melody that is one of Tchaikowsky's moments of inspiration. There is need of power, and power, and power, until the eloquence of it all shall be overwhelming. As stolid and stupid and "lower middle-class" at home as it was in America last Spring, the London Symphony Orchestra was playing the passage as so many notes set down for it. To lash it, Mr. Mengelberg lashed himself into an almost fantastic frenzy of power, as one who would fling it out of his face and his body upon an inert band of dullards. The expenditure of physical and emotional force was enormous as conducting goes. The censorious might have found it grotesque. It was as though Mr. Mengelberg were miming his music and miming it giganticly. Few conductors of the first rank nowadays conduct so obviously as does he. By every outward sign he must be accomplishing tremendous things. Perhaps this graphic element in his conducting helps to excite his men. Surely it excites his audiences.

By these tokens Mr. Mengelberg is a conductor who seeks large and emphatic effect out of whatever music he undertakes, who relies upon sharp contrasts, who spends little pains upon refinements of tone, exposition and expression, and who is insensitive to the middle gradients of power.

At a concert on Monday evening, July 28, on board the Cunard R.M.S. *Laconia*, en route from Boston to Liverpool, Clarence Richter, tenor, a pupil of Mrs. Jeanette Lovell of Boston, contributed a number of songs from Tosti, Rotoli, Schindler, Rogers and Salter.

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OPEN LAST HALF OF CHAUTAUQUA SEASON

**Mme. Von Unschuld's Moving
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CHAUTAUQUA, N. Y., Aug. 10.—The beginning of the week just passed marked the latter half of the Chautauqua season and as far as the musical portion is concerned there have been several interesting events.

Mme. Marie von Unschuld of Washington, D. C., concert pianist, gave an interesting talk on the teaching of piano technic by the use of moving pictures at Higgins Hall. Mme. Unschuld illustrated forty-one processes of finger work arpeggios, triads, scales, trills, etc., and as she talked of the system the screen illustrated the lecture, she further emphasizing the point by playing the exercises indicated. The large audience, composed in the main of teachers, paid close attention, frequently applauding.

When Marie Stapelton Murray was at Chautauqua recently on a fishing trip with her husband the soprano who was scheduled to sing the "Messiah" was taken ill at the last moment and Alfred Hallam dispatched Lynn B. Dana, the pianist, to find Mrs. Murray and bring her back to the rehearsal hall to supply for Miss Wycoff, who was to have sung the part. Mr. Dana found Mr. and Mrs. Murray about three miles away from the point of starting and brought Mrs. Murray back for rehearsal. An exchange of boats was made in mid-lake. The photo shows Marie Stapelton Murray and her husband about to start on a motor boat trip on Chautauqua Lake with Lynn B. Dana.

Among the noted visitors at Chautauqua during the past week was Evan Williams, the tenor. With him were his wife and son.

Ernest Hutcheson, the pianist, has just received a flattering invitation to accept the position of head of the piano department of the Institute of Musical Art at New York. However, because of numerous concert engagements which he has accepted in Europe for next season and because of the pupils which are awaiting his return in Berlin, Mr. Hutcheson was compelled to decline the offer.

Arthur Mees, director of the famous Worcester Festivals, is visiting at Victoria, on Lake Chautauqua.

A miscellaneous program was presented at the Amphitheater on Wednesday afternoon, August 6, at which time the orchestra, choir and soloists for August were heard. Sol Marcossion was also heard as solo violinist. The quartet of soloists was heard in Wilson's charming little song cycle, "Flora's Holiday" and gave good account of themselves. Myrtle Thornburgh, soprano, has a voice of much sweetness and sang with a surety and quality that greatly pleased the large audience. Mrs. Cora

Ernest Hutcheson, the pianist, gave the last of his series of recitals at Higgins Hall the afternoon of the 7th. The hall was packed and the audience was most enthusiastic. His program was:

Fantasia and Fugue in G Minor, Bach; Sonate Appassionata-Beethoven; Nocturne in F Sharp, Chopin; Valse in A Flat, Chopin; Isolde's Liebestod, Wagner-Liszt; "Ride of the Valkyries," Wagner-Hutcheson; Scherzo, Hutcheson; Capriccio, Hutcheson.

Another program in the form of an American-English composers' day was pre-



Marie Stapelton Murray, the Soprano; Her Husband and Lynn B. Dana at Chautauqua, N. Y.

Barker-Janney, contralto, showed that she, too, has a voice of excellent quality and that also she knew how to use it. Oscar Lehmann has a voice of real tenor quality and aside from a vibrato that is at times disconcerting sings most artistically. Frank Croxton sang the bass rôle in the cycle and was at his best.

On the afternoon of August 12, at Higgins Hall, Sol Marcossion, violinist, and Austin Conradi, accompanist, were heard in a recital of the works of Wagner, Sinding and Hofmann.

Charles E. Clemens, organist of the College for Women, Western Reserve University, Cleveland, Ohio, gave a recital in the Amphitheater on the afternoon of August 7 to a large audience. Mr. Clemens's numbers were all well selected and delightfully given.

sented at the Amphitheater by Alfred Hallam and his combined forces of orchestra, choir and soloists. It was a success from first to last and interesting to a large degree. The program also enlisted the artistic services of Oscar Lehmann, Ernest Hutcheson, Mrs. Cora Barker Janney, Mr. Croxton, Sol Marcossion and Myrtle Thornburgh.

L. B. D.

"Melody Lodge," in the Adirondacks, has been living up to its cognomen this Summer for vocal study under Ellison Van Hoose has been shared by well-known artists. One pupil who has just left the lodge for her home in Oklahoma is Mrs. Claude L. Steele, vocal and piano teacher. Helen Millette, of Muskogee, Okla., a pupil of Mrs. Steele, is also under the tuition of the New Yorker.

ST. LOUIS CONTRACTS FOR BAND CONCERTS

**Parks Thronged at Summer Programs Under City Auspices—
Fifteen Centers Used**

ST. LOUIS, Aug. 11.—In line with its effort to provide good music for the public St. Louis has contracted for more than one hundred band concerts for Sunday and week nights during June, July, August and the early part of September. In years past this city was in the habit of allotting to various bandmasters a small number of concerts, necessitating many changes in the musicians, and in general making the entire plan a very irregular one. Three years ago, at the suggestion of Noel Poepping to Phillip Scanlan, then park commissioner, the size of these bands was increased from twenty-four to thirty men and contracts were signed with certain conductors for a short term of weeks, the men to be paid upon a strict weekly basis. As a result, this Summer we have had six weeks of music under the direction of Guido, Vogel, seven weeks under Frederic Fischer's direction, and we now are about to enter a seven weeks' period with Noel G. Poepping.

There are fifteen places, including parks, public playgrounds and squares where these concerts are given on Sunday afternoons from 3:30 to 6:30, and on week nights from 7 to 10, with an intermission of twenty-five or thirty minutes. Thousands are entertained at every concert, for, since the new arrangement, the bandmasters have endeavored to select programs of strong public appeal. In the parks, traffic regulations prevent all noise. In Tower Grove Park, which was a gift to the city by Henry Shaw, famous as the founder of the wonderful Shaw's Garden in this city, there is a band stand erected by him surrounded by six pedestals supporting the busts of Beethoven, Mozart, Verdi, Gounod, Rossini and Wagner. In the will of Henry Shaw it was provided that twelve concerts should be given in this bandstand each year; that on each program should appear, at least, selections by three of the six composers. The directors of the Shaw estate have year after year contracted for these concerts, and on account of the difficulty of giving certain selections by these composers it became necessary to increase the size of the bands. These are distinct from those provided by the city.

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Composer Shelley Recalls Dvořák as "Kindly Martinet" in Theory Class

THERE has scarcely been a European composer on whose personality Americans would like to turn the searchlight of intimate revelation as much as upon that of Antonin Dvořák. Not only is his teaching responsible for the creative trend of several of our prominent composers, but his "New World" Symphony has been found to mirror much of our folk music in its atmosphere. For this reason there is especial appeal in the description of "Dvořák as I Knew Him," given by one of his pupils, Harry Rowe Shelley, the prominent organist and composer, in the *Etude*.

As to the Bohemian master's idiosyncrasies in the teaching of composition Mr. Shelley recalls that at times he met his pupils with a smiling face, at other times with severity written across that bull-like, pug-nacious countenance, but always with the expression of sincerity he would motion one of his pupils to the piano.

After listening to a few bars of sketched music the pupil would be pushed away and without word or comment the master would take the seat at the piano, where he would gaze and wonder at the sketch brought for inspection. Minutes would pass, sometimes as much as ten minutes, without a spoken word or played note; meanwhile the content had entered into the brain and had become part of the being of the judge-absolute, then one heard a dialogue like this:

"No!"
"Why?"
"No why, just no."
"But what is wrong?"
"It is all bad except that which I had before seen."

Then might ensue a category of comparisons of the music before him, with other phrases well known in music, which had unconsciously crept into the supposedly original work.

After the next pupil had played the open-

ing phrases of his work a tell-tale expression upon the face of the master of musical fads might change and suddenly a loud "Yes; you are very fortunate; that is a fine theme."

Then the inspirational mood might seize upon Dvořák the teacher, who at once became Dvořák the composer, showing the way in which he might treat the theme himself. Would that some reproducing invention had been there, sighs Mr. Shelley, that the students of posterity might be benefited by the marvelous treatment of the accepted theme at the hands of Dvořák, now the real composer for the time being.

There was the little band of students clustered around the man at the piano, learning what was to be avoided, as well as what course should be taken in the development of the few notes in the sketch. He was wont to say: "Don't trouble to write out all the notes that may come to you. Just a few; I shall see what you mean." Analogous music would occur to him, and Dvořák would then play examples of the mannerisms of different composers, treating some theme latitudinally similar, perhaps.

If particularly pleased with the subject material brought for inspection Dvořák might howl out the tune while playing the exquisite accompanying harmonies, for in keeping with his bull-like physiognomy, he possessed a voice capable of roaring like the animal he resembled.

Upon one point he was exceedingly exact and never-changing. He would never, under any conditions, give a theme to a pupil. "No, you must make some music; then will I show you what to do with it." The mere suspicion that a pupil might be trying to absorb from him music to be later launched under a false flag was likely to prove most unpleasant for the victim of the doubt, while any certainty of such a condition would lead but to one spot, the door. Once that door was closed against an offending spirit never again would it

be opened, for it was the spirit of the law of the Medes and Persians that obtained in Dvořák's class-room. Given a really musical theme or subject, and no pains or trouble were too much for this kind-hearted martinet to scatter seeds of instruction.

Ohio Directorship for Dr. Thompson

AMES, Ia., Aug. 9.—Dr. Alexander S. Thompson, director of the Ames Conservatory of Music, has accepted the position of director of music in the Ohio University at Athens, O., where there is a music department with 300 students and ten teachers. Mrs. Thompson will assist her husband as vocal teacher.

Salt Lake's Musical Fare to Be Double That of Last Year

SALT LAKE CITY, Aug. 2.—Salt Lake is to have double the number of attractions presented last year under the management of Fred C. Graham, who will handle two courses, one being exclusively musical, with

the following artists: George Hamlin, tenor of the Chicago-Philadelphia Grand Opera Company; Fannie Bloomfield Zeisler, pianist; the Zoellner String Quartet; Francis Macmillen, the American violinist, and Charles W. Clark, baritone. Negotiations are also under way for the appearance of Paderewski.

Is Charpentier Mounted on "Camel" of Montmartre Symbolism?

Wonder as to whether Charpentier's "Julien" will prove him a "one opera composer" like Single-Speech Hamilton, who made more than one speech, is expressed editorially in the *New Music Review*. Recalling the symbolism of his earlier "Louise," the statement is made: "The symbolism is that of Montmartre again. David, the composer of 'The Desert,' was reproached in his later years for not being able to dismount from his camel. Charpentier does not seem to be able to descend from Montmartre."

REMEDY PRESCRIBED FOR ILLS OF MUSIC TEACHING

"WE are apt to blame the public for many adverse conditions, when in reality the fault lies with us." Such was an admission made before the recent convention of the Ohio State Music Teachers' Association by Dr. C. H. Mills, director of music at the University of Illinois.

"The public is what we have made it," continued Dr. Mills. "It takes what we give and pays for it; in return we have allowed the country to be saddled with a large number of incompetents—teachers and performers—who are wholly incapable of shaping and guiding public taste. Can we, then, turn round and berate the public when we ourselves have not developed it in the power of discernment, or can we censure it when it does not discriminate in its support of that which is good, mediocre or poor?"

"The scientific and professional associations have definite requirements for membership with the result that they are wielding an enormous power and influence throughout the country. It is undoubtedly their organization which has made this possible, organization which demands education. It is when we compare the musician in this respect with other professionals that we are forced, however reluctantly, to admit that the musician is at a disadvantage."

"The musician too often neglects opportunities for extending his general knowledge and thus adding to his powers as a man. He is too ready to separate the man from the artist; he exalts the education of the artist at the expense of the education of the man, with the result that his views are warped and one-sided. His idiosyncrasies are passed off with the saying, 'Oh, well, he is a musician; that is the artistic temperament.' The phrase 'artistic temperament' is very often the substitute for saying, 'He is irresponsible and lacking just a little in mental acumen.' The musician should first of all be a man, clear-headed and able to hold his own with his fellowmen."

Inefficiency in the Schools

"If we wish to solve our problem we must adopt the principles of scientific management by going to the root of the matter. In the grade schools children are in the hands of a teacher who has very often had the most meager training in music; some teachers' qualification being a short course at a Summer school. There is no general agreement in the school as to what comprises a music course or what the standard of such a course should be. There is nothing in the school or outside to give the child an incentive for serious study of music. Many parents let their children have private lessons on some instrument, as a rule choosing the cheapest teacher available, under the mistaken impression that any kind of instruction is good enough for a beginner. Consequently the child is handled in such a crude manner that in many cases a positive distaste for music is the result. In the high school matters are even worse."

"How many pianoforte teachers are there that can thoroughly analyze the compositions they teach?—I mean explain in a clear and simple way the form of harmonic contents or can give advice as to modulation, etc.? How many violinists are there that know the principle of harmonics or can explain the structure of the melodic contents of a piece or have a knowledge of orchestration? Does the average teacher of singing understand the physiology of the vocal organs and anatomy, or know anything of harmony and form, and so on? How many of these teachers are really conversant with the literature of the subjects which they teach?"

"How can we respect ourselves when we know that this superficial knowledge is the rule and not the exception? It is this that is hurting us, and we shall not get proper recognition for our work until we alter it."

Diagnosing the Case

Weaknesses in the teaching situation were summed up by Dr. Mills as follows:

In the Schools—Lack of uniformity in courses; lack of credits; the work is not on the same basis as any other subject; insufficient number of qualified instructors.

With the Teacher—The mediocre and often low standard of general education; the lack of recognized standards in every branch taught; no means of judging qualifications, i. e., nothing which stamps a man in the same way an A.B., LL.B. etc., does in other lines.

"With this knowledge of conditions it is quite clear that we are in need of some organization that will remedy the defects and at the same time assist that which we have found to be good to a higher plane of efficiency. The first step we must take is to standardize our subject. Acknowledged authorities must be found in each field who are willing to discuss in an impartial way what are the indispensable requisites in each grade."

"This body should draw up definite curricula for every grade and in every field. This association could then bring every possible influence to bear on school authorities to see that music was put on the same footing in the schools as all other subjects and that none other than fully qualified instructors were employed. The association must get an act passed giving the power to some body of men to appoint examiners yearly to conduct examinations possible in various grades of difficulty. The successful candidate may have some distinguishing marks as a guide to the public. We should then be laying the foundation of true musicianship by educating a public which will be satisfied with nothing but the best."

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"APE DEBUSSY, RATHER THAN STRAUSS," PUCCINI CAUTIONS YOUNG COMPOSERS

Amends This Dictum by Advising Beginners Not to Lose Themselves in Following Any School of Composition, but to Find a School That Proceeds from "Within Themselves"—Verona to Have Zenatello and Mme. Gay in "Aida" Performance in Amphitheater.

Bureau of Musical America,
Via San Maria Fulcorina, Milan,
July 23, 1913.

GIACOMO PUCCINI has commenced work on the first of the three one-act operas which he has decided to write, so he informed a recent interviewer. "Tabarro" is the title chosen for this work. He is to devote the month of October to the production of his operas in Vienna, Berlin and other German cities.

Maestro Puccini took occasion to pay his respects, as well as his "disrespects," to Debussy, Ravel and others of the French school of composition. "Debussy's school really has great value," admitted the Italian composer, "that of having introduced an exquisite fineness into the art of sound and of having contributed new elements in the confusion that resulted in music after the disappearance of Wagner behind the scenes of this human drama. If one must follow either of the two schools, that of Debussy or that of Strauss, I should advise that of the former, which is more in harmony with the intimacy of our Latin school. In any event, it is essential that young composers should not lose themselves in following this or that school or art theory. On the contrary, it is necessary that they endeavor to find a school and theory which proceeds from within themselves."

It was related by Puccini that at a recent dinner in Paris, at which he was present along with Messager and Dukas, the latter declared that the composer who will triumph is the one who can create "twenty beats of good, original melody."

Played in Original "Aida"

With reference to the controversy regarding the recently "unearthed" Overture to "Aida," Stefano Silveli, one of the oldest orchestral players of Parma, writes that he remembers having taken part in the first performance of "Aida" in Cairo. Maestro Verdi, who remained in Italy, entrusted the orchestral parts to Giovanni Bottesini, who was afterward manager of the Conservatoire at Parma. Silveli writes that the much-discussed overture was played only at the first rehearsal, and was afterward withdrawn by order of the conductor. The writer states that he does not know whether or not this withdrawal was by Verdi's wish. He adds that in Milan and Parma the opera was conducted by Franco Faccio.

Verona is preparing to celebrate the centenary of Verdi's birth with a revival of "Aida," which will surpass that of any city in Italy or in the whole world, as to the novelty of the place in which it is to be given. Through the initiative of Giovanni Zenatello and Maria Gay, the famous Boston Opera stars, the Roman amphitheater of Verona will be at their disposal for a short series of performances, commencing August 10. The performances will be similar in superb impressiveness to those given of the opera not long ago at the Pyramids in Egypt, but there will be absolutely new mountings and scenic material.

The Verona performances will be conducted by Tullio Serafin of La Scala, Milan, with an orchestra of 120. The cast is the following: *Aida*, Ester Mazzoleni; *Amonasro*, Mme. Gay; *Radames*, Mr. Zenatello;

Ramfis, Mansueto Gaudio, and *Amonasro*, Amerigo Pasquello.

In addition to his revision of "Captain Fracassa" for the Paris stage, Mario Costa is at work on two comic operas, one dealing with a Neapolitan subject and the other having a very dramatic basis.

New Opera for Ricordi

It is stated that the house of Ricordi has signed a contract with Adriano Lualdi for an opera in one act, entitled "The Wedding of Laura," with a book taken from an Egyptian legend by Librettist Orsini. Lualdi studied with Maestro Falchi at the Conservatoire of Santa Cecilia, as well as with Wolf-Ferrari. He has already published a symphonic poem and a fantastic suite.

The first performance of "Masked Love," by Ivan de Hartular Darclee, with a libretto by Carlo Zangarini, has been given at the Alfieri Theater of Turin. It deals with a very original sort of maiden interested in a sugar king, who is in turn pursued by the love of a mulatto. Great applause greeted every act and there were curtain calls for the authors, who assisted in the performance.

"Barber" in New Version

After the success of Leopoldo Cassone's opera, "The Mill," he has set himself energetically to work on two operas of greater scope and different character. He has almost completed the instrumentation of "La Saracina," a passionate lyric drama with a prologue. The subject is essentially Italian and the libretto has been written by the composer's brother, Giuseppe Cassone. The young composer has also shown great pluck in taking up the immortal comedy of Beaumarchais, "The Barber of Seville," and keeping his setting entirely different from those of Rossini and Paisiello. Maestro Cassone wishes to portray not only the surroundings of old Seville but the original character of its music. This new "Barber" will probably make his bow in Milan during the coming Winter. A. PONCHIELLI.

Musician a "Beast" According to Old-Time Writer

Musicians may not be pleased with an old-time estimate of the profession penned by Samuel Butler, the author of "Hudibras," and recalled by Olin Downes in the Boston Post. "A musician is his own Syren," quoth the old writer, "that turns himself into a beast with music of his own making. His perpetual study to raise passion has utterly debased his reason; and as music is wont to set false values upon things the constant use of it has rendered him a stranger to all true ones. David played an evil spirit out of Saul, but he plays one into himself, that is never to be got out again."

"Ragtime Corrodes Soul," Avers Singer Suing for Breach of Promise

"Beware of the 'ragtime' man: it gets into his soul." Such is the warning given by Virginia Kibbe, a Chicago singer, who is suing Gene Greene, interpreter of "ragtime" melodies in vaudeville, for alleged breach of promise. "He is so surrounded with the atmosphere of 'ragtime,'" so she described Greene, "that it has entered his very soul. It has made him a creature of frivols, whims and foibles."

Authority Calls Stravinsky "Genius for Theatrical Music"

As a "charming accident of the modern theater," Nijinsky, Karsavina and the Russian Ballet are described in the *Mask* by the English theatrical authority, Gordon

Craig, who edits the first number of the sixth volume of this periodical, established by him in Florence, Italy. Mr. Craig declares in his prelude: "I suppose Mlle. Karsavina will easily believe me when I tell her that I have sat entranced to see her blowing a trumpet around the stage—a trumpet which she does not blow but which is blown for her by a gentleman in evening dress. I should like to see her blowing the trumpet whenever I remember that passage of the charming music of that amazing 'genius' for 'theatrical' music, Stravinsky."

SOPRANO AND HER GRANDPARENTS WHO STILL SING DUETS



Caroline Hudson-Alexander and Her Grandparents, Mr. and Mrs. Asa Hudson

That Mme. Hudson-Alexander comes rightly by the musical gifts that have made her one of the most successful of American sopranos, is suggested by the fact that her grandfather and grandmother have sung for many years and continue to sing to-day at the age of eighty-one and seventy-five, respectively. The singer's grandparents are Mr. and Mrs. Asa Hudson, of Chardon, O. Mme. Hudson-Alexander visited them this Summer while filling engagements in nearby Ohio towns. It was then that the sturdy old couple sang a duet in their home church, where they sang together fifty-seven years ago before they were married. Mme. Hudson-Alexander will return to New York in October to resume her concert work under Loudon Charlton's management.

Isadora Duncan Will Not Quit Stage

PARIS, Aug. 8.—Isadora Duncan, instead of abandoning the stage, as was reported, is on the point of starting for South America to fulfill her contract on that continent. Still unstrung by her recent narrow escape in an automobile accident and the recollection of the tragedy which beset her children, the dancer declares that she has been haunted by fears of death. She is under medical treatment for her nerves.

MELBA WAYLaid BY BUSHMEN

Their Purpose, However, Merely to Hear Songs by Famous Country-woman

One of the most amazing audiences ever faced by Mme. Nellie Melba was that of a camp of Australian bushmen, encountered in a hundred mile carriage journey to a concert during her girlhood career. The soprano's driver had turned into this camp by accident, being misled by a distant light which he took for that of a roadhouse where the singer was to spend the night.

"They were the most evil-looking lot of men that I have ever seen," recalls the prima donna, and I will admit I was scared. More so when the driver informed me that the camp belonged to a notorious gang of sheep rustlers and bushmen. I think I was going to faint when one of the men stepped forward.

"Miss Nellie," he said, 'you needn't be afraid. I heard you sing once down Melbourne way and we were waiting for you to pass. I made the boys put out the light at the 'pub' and put up ours to draw you.'

"Something about the man's manner calmed me, and out there in that Australian wilderness I sang not one song but a dozen for those poor outcasts and I have never had a more appreciative audience. When I finished they escorted me to the roadhouse and gave me as a souvenir a nugget of gold which I afterward had fashioned into a cross. I wore that cross when I won my first success in opera in Brussels and I wear it every time I sing in public."

Popular Soloists at Mrs. McAllister's Midsummer Musicales

BOSTON, Aug. 11.—When Mrs. George S. Mandell, of Hamilton, Mass., opened her spacious summer home on Friday afternoon, August 1, for the second of Mrs. Hall McAllister's midsummer musicales, another large and fashionable company assembled.

The contributing artists were Mrs. Jessie Hatch Symmonds, violinist; Lambert Murphy, tenor of the Metropolitan Opera Company, and Jessie Davis at the piano. The guests were all charmed with the violin playing of Mrs. Symmonds, and Mr. Murphy, always a Boston favorite, quite captivated the audience with his choice of songs and their rendition. W. H. L.

Augette Forêt Popular Abroad

Augette Forêt, of New York, who makes a specialty of song recitals in costume, has had a busy summer in Europe. She has been heard in some of the leading drawing rooms and clubs in London and has been received with much enthusiasm. She will be heard, during August, at some of the prominent country places on the Continent. Her tour abroad has been so successful that she has been re-engaged for a number of appearances next Spring. Miss Forêt is preparing a new program for her tour in America the coming season, which will contain some gems of Old English songs.

Berlin Parrot Gets \$1,750 a Week for Singing with Orchestra

Music lovers who are amazed at the big salaries of operatic "songbirds" may be further astounded at the fact that \$1,750 is the weekly stipend of a real song bird, Lora, a parrot which is singing with orchestra at the Winter Garden in Berlin. The owner of Lora has refused an offer of \$2,500 per week to bring her to America.

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FOUND FOREIGN CRITICS FRIENDLY

Cecil Fanning and H. B. Turpin, Back from Long Concert Tour Abroad, Report No Antagonism to Americans—Program Building for European Audiences

IF foreigners in general and Germans in particular harbor any jealous or other unseemly sentiments against American musical artists (as it is often claimed they do) neither Cecil Fanning, the young American baritone, nor his able accompanist, H. B. Turpin, noticed any evidence of the fact in the course of their fifteen-months' sojourn abroad. Indeed, when the two artists brought their European wanderings to a close, a little over a week ago, it was with savory recollections of a red-letter year and a quarter.

They visited England, France, Germany and Italy successively and the only difficulty which confronts them in recording their achievements is to decide in which place their reception was most hearty. If the reputed antagonism to American musicians really does exist in those parts their experience furnishes no practical record of it.

For the present Mr. Fanning will take a brief rest at his home in Ohio, while Mr. Turpin and his family will try to get a few weeks of recreation somewhere on the Massachusetts coast. The vacation, though well earned, will not be protracted. Mr. Fanning faces a season that involves arduous traveling from one end of the country to the other and innumerable concerts and recitals. Moreover, his season begins early. On top of it all he has onerous talking-machine duties to fulfill ere long. So his vacation will be more nominal than real.

Praise of German Critics

The European success of Mr. Fanning has been of a kind that, if reported by a singer of less thoroughly established artistic reputation, would almost tax cred-

ulity. German critics are not noted for their leniency, and yet, in respect to the American baritone, they turned out columns of extravagant praise over his voice, his art, his interpretative powers. The audiences were in their way as enthusiastic as the critics. They were invariably large and rapturous in their enthusiasm. One recital seldom sufficed to satisfy, and it so happened at times that the more they got the more they wanted.

While abroad Mr. Fanning made some valuable acquisitions in the way of material for programs. He discovered, incidentally, that in the construction of programs it is necessary for the artist to adapt themselves to the widely differentiated tastes of different countries.

"I generally endeavor," he told a representative of MUSICAL AMERICA, shortly after his return, "to arrange my programs in such a way as to afford a series of contrasting moods. Each group is a little unit in itself that requires care in its devising. It is necessary to work up to a climax of interest and musical value in every one of them. As a rule I begin with a group of old French, English or Italian songs. The sequence of numbers necessitates a degree of care and calculation analogous to that required for the whole list of offerings. In Germany, strange to say, they do not call for contrast. One mood will serve for the entire recital. Thus they are happy with programs devoted entirely to one composer.

Admires Haile's Songs

"I expect this Winter to do several of Haile's songs. He is a composer whom I admire greatly and who is not yet as well known as he deserves to be. His sad condition at present ought to help to awaken

people to the beauty of his writings. In Germany his 'Teufelslied' becomes a great favorite wherever it is sung and there are other and even better ones that invite attention. Among the Hugo Wolf songs I shall sing are 'Zur Ruh, zur Ruh' and 'St. Joseph'—a wonderful but seldom heard number from the 'Spanisches Liederbuch.' I may add that I do not sing much Brahms. Another song that I gave with unfailing success was Grieg's 'Eros.'"

One of the surprises that Mr. Fanning has up his sleeve for this year is a little Irish musical play in which he will appear. He is looking forward to the experience with no little pleasure. For some time, in fact, he has been busily learning to dance the jig and other characteristic Hibernian dances that figure prominently in the little piece.

Every one knows—or every one ought to know by this time—that Mr. Fanning is something of a *littérateur* as well as a baritone. He recently published an interesting volume of poetry, he wrote the text of the cantata "Sir Oluf," for which Harriet Ware composed the music and one of his latest performances is an opera libretto, for which his friend Marshall Kernochan is to provide the setting. Mr. Fanning has had poetic ambitions ever since he was about fourteen years old. As he is a busy person one may well wonder when he gets the time for poetry. The answer is simple—at night, whenever he finds himself unable to sleep! Such, at all events, is his own explanation.

Mr. Turpin is not only Mr. Fanning's accompanist but his vocal teacher as well. In fact, Mr. Fanning never studied with any one else in his life. Mr. Turpin is not a believer in a variety of possible "methods" of voice teaching. There are but two ways, he claims, the right and the wrong. "For three years," she relates, "I did not allow Mr. Fanning to sing a loud tone. Indeed he became quite impatient after a time and begged me to let him use the full strength of his voice. I told him that after a time that privilege would come of itself; that he would not care to produce loud tones for their own sake, but that his exposition of the poetic content of songs would prompt him instinctively in their use. It has proven so.

Voice Like a Violin

"One plays on the voice as on the violin. The cavities of the face represent the body of the instrument; the vocal chords are the strings, the breath is the bow."

Mr. Turpin's exceptional skill as an accompanist has led to the idea that accompanying has always been his profession. As a matter of fact he has acted as such only for about seven years. In the process of accompanying Mr. Turpin has his own idiosyncrasies. He never suffers any one to turn the pages of his music, for instance. In consequence he clashed with established custom more than once in Germany, where they insist on providing a person to turn pages—in consideration of fifteen marks a recital.

H. F. P.

Carl Faeltten Aids Travellers on Western Glacier Trail

BOSTON, Aug. 9.—Carl Faeltten, the eminent pianist of Boston, has been spending the Summer at the home of his daughter, Mrs. J. H. Prentice, at Geneva, Wash. Last year Mr. Faeltten became very much interested in the Mount Baker Club there, and spent several days on Heliotrope Ridge. The need of a cabin for travelers on the Glacier trail became evident to him at once and this year he planned a benefit concert for the purpose of raising funds for it. With the assistance of Mme. Davenport-Engberg the concert was given on July 25, and was a distinct musical and financial success in every way. The Belingham papers are very enthusiastic over Mr. Faeltten's playing.

W. H. L.

Who Is Writing Hymns?

How are old church hymns to be displaced? inquires the New York *World* of August 10, seeking to know also what hymn writing is being attempted by the present generation. "Some of the tunes may fall short of the exacting standards of up-to-date musicians. But to millions of people who have known them since childhood they have a devotional meaning that new words and new tunes would be slow to acquire," says the editorial in part. "Every church is the judge of the hymns that it likes best and that best suit its needs. No convention of organists can decide for them individually or collectively."

George Rogovoy, the Russian 'cellist, was the particular attraction in a musicale given last week at Lenox, Mass., by Mrs. Miguel R. Martinez, Mrs. Charles Delmonico, Mrs. John R. Brooks and Mrs. Arthur W. Plumb.

John Powell, the Virginia pianist, is one of the soloists engaged for the forthcoming Promenade Concerts in Queen's Hall, London.



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PRAISE CHICAGO OPERA PROSPECTUS

Campanini's Policy of Giving More Definite Announcements than Predecessors Pleases Many—Auditorium Box Office and Lobbies Undergo Change—Amedeo Bassi Has Old Estate of Amerigo Vespucci

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, August 12, 1913.

THAT Campanini has outdistanced his predecessors as impresario of the Chicago Grand Opera Company in the early completion of an accurate prospectus for the season is attested by many letters of congratulation received at the Auditorium signifying that the official announcements have been read over the entire country. Instead of hinting vaguely at a very large repertoire in the prospectus by a glittering array of operas "from which selections are to be made," Campanini, in a spirit of earnestness and frankness, has shown the exact enlistment of the company to date and a live repertoire for the whole season. This plan was endorsed by Manager Ulrich. Divided between the French and Italian works, the novelties contemplated for the next season of the Chicago Grand Opera Company consist of Massenet's "Don Quichotte," Févriér's "Monna Vanna," Franchetti's "Christoforo Colombo" and Leoncavallo's "Zingari." None of these works have ever been heard in Chicago, though "Monna Vanna" was considered for production last season. In this list we find none of the ultra modern school of opera; they are more on the order of music drama and have the continuity of the plot and the flow of the music as particular characteristics.

Operas to Be Heard

Though all of these works may not be given, to them must be added the comparatively rare productions of such as Kienzl's "Le Ranz des Vaches," in French, held over from last season; Giordano's "Fedora," Donizetti's "Linda Di Chamounix," Bellini's "Puritani" and Wagner's "Parsifal." The announcement that "Parsifal" will have three performances on Sundays is particularly gratifying to lovers of German opera. Then comes a list of

operas heard here in recent years, like "The Jewels of the Madonna," by Wolf-Ferri, and "Noël," by d'Erlanger.

Though at first "La Gioconda" was announced for the opening opera, there was some discussion of changing this for Franchetti's "Christoforo Colombo," which would make a much more brilliant inaugu-



George Hamlin, the Chicago Opera Star, as Part of a "Tenor's Convention" in Milan. Left to Right: Riccardo Martin, William Horner (Vocal Teacher), Mr. Hamlin, Enrico Caruso, Eugenio Torre (Tenor) and Giovanni Ceola, Caruso's Lawyer

ation of the fourth season. Besides these, we will have three operas in German, including "Tristan und Isolde," "Lohengrin" and "Die Walküre," we will have the French repertoire represented by "Le Jongleur de Notre Dame," "Carmen," "Louise," "Thais," "Samson," "Hérodiade" and "Pelléas and Mélisande"; Italian, by "Barbieri di Siviglia," "Lucia di Lammermoor," "Pagliacci," "Cavalleria Rusticana," "Rigoletto," "Hamlet," "Tosca," "La Bohème," "Il Trovatore," "La Traviata" and "The Jewels of the Madonna." The English repertoire for Saturday nights will include "Natoma," "Lovers' Quarrel," "Secret of Suzanne," "Cricket on the Hearth," "Mignon," "Carmen," "Tales of Hoffmann," "Cinderella" and "Hänsel and Gretel." There appear to be no Russian operas planned.

List of Singers

The foregoing, in itself, indicates that the coming season, which opens November 24 at the Auditorium, will rival the three former seasons; but to complement this already brilliant announcement comes the list of artists thus far engaged, which is particularly noteworthy. It includes: Sopranos—Mary Garden, Carolina White, Lina Cavalieri, Frieda Hempel, Florence Macbeth, Jane Osborn-Hannah, Minnie Saltzman-Stevens, Minnie Edvina, Marta Dorda, Maggie Teyte, Frances Alda, Jenny Dufau, Alice Zeppilli, Mabel Riegleman, Amy Evans, Ethel Hansa, Helen Warrum, Minnie Egner, Giuseppina Del La Perla and Rosa Raisa; contraltos—Ernestine Schumann-Heink, Julia Claussen, Louise Berat, Margaret Keyes, Cyrena Van Gordon, Ruby Heyl and Miss Wheeler; tenors—Alessandro Bonci, Amedeo Bassi, Edmond Warnery, Charles Dalmorès, Giovanni Martinelli, Aristodemo Giorgini, Lucien Muratore, Ferarri-Fontana, George Hamlin and Emilio Venturini; baritones—Titta Ruffo, Hector Dufranne, Clarence Whitehill, Vanni Marcoux, Giovanni Polese, Frederici, Nicolo Fossetta, Armand Crabbé and Frank Preisch; basses—Allen Hinkley, Gustav Huberdeau, Henri Scott, Constantin Nicolay and Vittorio Trevisan. In this list will be found a number of American singers who have achieved success both in Europe and in America, and we are promised several new aspirants for fame, such as Florence Macbeth, Cyrena Van Gordon, Ethel Hansa and Miss Wheeler.

From the record which Maestro Campanini acquired while at the Manhattan Opera House in New York, not only for the musical productions, but also for the general *mise en scène*, we may be assured that he will try to surpass in Chicago those New York performers of several years ago. It is already announced that new scenery for several operas has been or-

dered from Vienna and Milan. Especially ornate and elaborate will be the scenic investiture of Wagner's "Parsifal."

At Ravinia Park

The "Nile Scene" of Verdi's "Aida," which constitutes the third act of that work, and was presented last Monday evening at Ravinia Park, does not give as complete an impression as either the excerpts from "Lucia" or "Madama Butterfly," given the week before. However, musically, it was a very satisfying production. Lois Ewell in the title rôle disclosed dramatic traits of high order and sang with exceptional finish. Loufs Kreidler as Amonasro and Leonid Samoloff as Radames assisted materially in giving this act artistic portrayal. Last Wednesday

the Auditorium that will surpass any heretofore seen, both by reason of artistic merit and attractive novelty. These pictures are free-hand drawings of the operatic artists in character, suggested by photographs outlined in India ink and tastefully tinted—a combination of arts reproducing the life value of a photograph with the freedom of artistic line, in the pen etching.

The forty-eighth edition of the Chicago Musical College catalogue is a most artistic and comprehensive publication. The color scheme is new for schools of music, and the make-up of the one hundred-and-four-page book is concise and readable. Among the new features listed a course in musical psychology and ear training may be mentioned as of first importance. This course will be under the direction of Edward C. Moore, music critic of the Chicago Journal, who will assume the duties of piano teacher in Dr. Ziegfeld's school. Mr. Moore will include in his lectures musical appreciation and criticism, and it is expected from the advance registration that this subject will prove of great interest to many. Lectures by Felix Borowski on musical history and on pedagogy, by Harold B. Mar-yott, will be given all members of the teachers and graduating classes and are free to any others who desire to attend. Maurice Rosenfeld will give another series of illustrated lectures on operas. Other teachers who will be added to the faculty are O. Gordon Erickson, Lathrop Ressigue, Karl Schulte, Herman Felber, Jr., and Amy C. Redfield and negotiations look to the acquisition of two or three others. With the opening of the new year on September 15 the Chicago Musical College will have the largest teaching staff of its history.

The Briggs Musical Bureau has booked soloists for the entire series of Sunday concerts by the Indianapolis Symphony Orchestra, as follows: October 10, Alma Beck, contralto; November 9, John Hoffmann, tenor; December 14, Maud Klotz, soprano; January 11, the Misses Reynolds, sopranos; February 8, Marion Green, baritone; March 8, Mary Highsmith, soprano; April 12, Kirk Towns, baritone. Director Ernestinoff arranged for several out-of-town appearances by the orchestra, which has had a gratifying success in the tour filled last season.

It is an interesting fact that the creation of the leading rôles in "The Girl of the Golden West" and "The Jewels of the Madonna," by Amedeo Bassi, purchased for that Chicago opera tenor a beautiful estate embracing the historic villa known as "La Sfacciata," about three miles from Florence. This belonged to Amerigo Vespucci and is mentioned in the history of Florence as early as 1406 as his property. How much older than that it may be is unknown. When the villa came into possession of the artist his wife, who is a woman of taste and energy, ordered most extensive repairs which required four years to complete. The grand salon of "La Sfacciata" is remarkable for its mural decorations and its magnificent collection of arms of the fifteenth and sixteenth centuries, drawn from Flanders, France and Italy, some of the suits of armor being the finest outside of the state museums. The original furnishings also belonged to the same period and the additions and restorations have been carefully made to conform with the heirlooms that came with the property. Surrounding the villa is an extensive estate, part of which is a model modern farm with groves of olives, figs and grapes. When Signor Bassi was a member of the Chicago Grand Opera Company, two years ago, he was a regular attendant of the land show and purchased a large number of American fruit trees which he has since planted upon his Italian domain.

Mr. and Mrs. Herman Devries, after a pleasant sojourn at Bad Ems, visited Paris and heard several opera performances. They are now on their way to Berlin, Munich, Heidelberg, Kissingen and London, intending to sail from Paris to reach America about September 10. M. R.

Sir Joseph Beecham Declares "No More Opera for Me."

LONDON, Aug. 9.—Among those sailing for America on the *Mauretania* is Sir Joseph Beecham, the millionaire pill manufacturer, who has been a backer of the operatic ventures of his son, Thomas Beecham, who managed the successful Russian season at Drury Lane. "I have given up opera," said Sir Joseph before leaving, "and am simply out to make money."

Zenatello and Gay Have Only Ten Boston Appearances

PARIS, Aug. 9.—Zenatello and his wife, Maria Gay, the well-known tenor and soprano, whose reappearance with the Boston Opera Company next season was announced last week, will make only ten appearances with that company, it is now reported. These singers will have leading rôles in the "Aida" performance at the Verdi Festival at the Verona Amphitheater.



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HAD THIRTEEN MUSICAL GREAT-UNCLES

Mr. Drucklieb's Grandfather and Four Great-Aunts Also Led Him to Music

LIVES there a musician who has not been asked at more than one time in his career, "Where did you get your musical talent?" If so, he must have had a father or mother of such musical fame as to place this query among the list of "foolish questions." As to the other musicians, the public seems inclined to assume that their musical gifts must have come to them by heredity. But why this particular tracing of musical talent to heredity? Let a man be the only painter in many generations of his people, and no one wonders from what remote ancestor he inherited his artistic ability. It is the same with the literary man or the sculptor—their gifts may be admitted to have "just growned," like *Topsy*. Not so with the musician, however, and that is why such men as Karl Drucklieb may be pardoned if they take especial pride in their musical ancestry.

Mr. Drucklieb is—we may not divulge what Mr. Drucklieb is, for the present. We are concerned with what he has, and not the least of his possessions is a remarkable family tree. With such an ancestry, he would have been trifling perilously with fate, if he had dared to enter any other profession but that of music. At a recent musical gathering someone asked Mr. Drucklieb the above question, "Where did you get your musical talent?" and his reply was staggering.

"From my maternal grandfather," he answered. "He was one of eighteen children, of whom the fourteen boys were all professional musicians, while the four girls were musically gifted, although not professionals. How is that for a generously large German family? Almost enough for a symphony orchestra."

With such a ponderous musical branch of his family tree, Mr. Drucklieb had no choice but to obey the law of heredity, and so at the age when most boys are first bruising their fingers playing baseball on the "back lots," he was devoting his digits to musical purposes. Thus early did Mr. Drucklieb begin to study the piano. At last the secret is out—Mr. Drucklieb is a pianist. "Of what nationality?" the question is asked. Mr. Drucklieb follows the theory that art is international and he is to be catalogued as "the cosmopolitan pianist." Some hint as to his family's origin is found in his Teutonic name, and the fact that he studied at Braunschweig may furnish an added clue to musical genealogists.



Karl Drucklieb, Young "Cosmopolitan" Pianist

There is one trademark attached to Mr. Drucklieb, however, that has no element of mystery about it, and this is the fact that he is a pupil of Alfred Reisenauer. Of that pianist Mr. Drucklieb recalls that a pupil's estimate of his teaching gifts varied as a lesson progressed. "At the beginning of a class," relates the young pianist, "one was inclined to feel that Mr. Reisenauer was not interested in the lesson—he would attack the task with a sort of listless air, as if he really were present only in the flesh and his spirit were elsewhere. As the lesson continued, however, he became more and more absorbed until at the finish he was absolutely inspiring. We would come away from the class feeling that Mr. Reisenauer was one of the greatest of teachers."

An eclectic is Mr. Drucklieb in the matter of program making, though he vows an especial allegiance, perhaps, to Chopin. Otherwise he is a believer in a judicious mingling of old and new styles. "I should like to take the conventional piano program," he continued, "beginning with Bach and closing with Liszt, and turn the whole thing around, so as to start with Liszt and end with Bach. I believe it could be done effectively—and wouldn't it act like a tonic on jaded concert goers?" K. S. C.

COVENT GARDEN ENDS NOTEWORTHY SEASON

Many Important Events Mark Series of Opera Performances—Symphonic Novelties

Bureau of Musical America,
No. 48 Cranbourn St.,
London, August 2, 1913.

AFTER a most successful performance of "Roméo et Juliette," with Melba and Paul Franz in the name parts, the doors of Covent Garden were closed on Monday night until November 1, when the Autumn season, under Raymond Roze, will begin.

In whatever way regarded the season has been one of the most important and successful in the history of Covent Garden. The Wagner Centenary Festival of itself gave distinction. Practically the whole of the composer's operas were performed. "Der Ring des Nibelungen" being given for the first time under the direction of Arthur Nikisch and served to establish him as the authoritative successor to Dr. Richter. As the German part of the season was not confined to Wagner, it was a disappointment to some that Richard Strauss was not represented. It seems almost that his sole operatic sponsor in England is to be Mr. Beecham.

The return of Caruso, after an absence of six years, naturally aroused popular interest and speculation as to the condition of his voice. Whatever differences there may have been—and there were differences—does not alter the fact that he is still without a compeer among tenors. The celebration of Melba's twenty-fifth year at

Covent Garden was another event that did not fail to arouse popular enthusiasm. Their majesties paid the prima donna and Caruso the honor of a command performance. Several years had passed since they had been heard together, and the evening was consequently one of musical as well as of royal distinction.

Record should also be made of the special performance of "Samson et Dalila" as part of the Jubilee Festival in honor of the seventy-fifth year of Camille Saint-Saëns's entry upon a musical career. The distinguished composer was present and witnessed an affectionate demonstration of enthusiasm. Of the three actual novelties in the original list two have materialized, "Oberst Chabert" and "La du Barry." The third, Charpentier's "Julien," is being held over. The success of the Wagner works entailed extra performances. This, together with the many nights needed for Melba and Caruso, excluded the possibility of putting on Gluck's "Armide," Puccini's "Manon Lescaut," Boito's "Mefistofele" and Baron Frederic d'Erlanger's "Tess." Happily, Mozart's "Don Giovanni" was given and proved its immortality by attracting a crowded house. It is gratifying to have it definitely announced that the syndicate will produce Wagner's "Parsifal" practically within a month of the expiration of the copyright. It will form the feature of a five weeks' season of opera in German.

Symphonic Novelties Announced

The forthcoming season of the Queen's Hall Orchestra's Symphony concerts, under the conductorship of Sir Henry J. Wood, will be remarkable for the production of some striking novelties. At the first of the subscription concerts on October 18 the Third Symphony, entitled "The Divine Poem," by Alexander Scriabine, will be heard. This will be especially interesting, in view of the sensation caused here last season by the Russian composer's "Prometheus, the Poem of Fire." The program on November 1 opens with a nov-

elty—a Concerto in the Olden Style (op. 123) by Max Reger, while on November 15 Brahms's Fourth Symphony, in E Minor, so rarely heard in this country, is to be revived. At the first concert in the new year musical London is to experience a sensation. On that occasion the Five Characteristic Pieces for Orchestra, op. 16, of Arnold Schönberg are to be conducted by the composer himself, who will then make his first appearance in England. On January 31 the novelty will be Mahler's Ninth Symphony, for tenor solo, contralto solo and orchestra: "The Song of Earth," based upon Hans Bethge's "The Chinese Flute"—a work which, like Tchaikowsky's "Pathetic" Symphony, is thought by many to have been written under the premonition of his approaching end.

The Overtures to Strauss's linked operas, "Le Bourgeois Gentilhomme" and "Ariadne in Naxos," will receive their first concert performance on February 14 and the last of the subscription series takes place on February 28.

The Symphony Concert Soloists

The soloists engaged for the season are Pablo Casals, Ernst von Dohnányi, Mischa Elman, Guiomar Vovaes, Adela Verne, Elley Ney, Alfred Cortot and Frederic Lamond.

Florence Macbeth, the prima donna coloratura, was born in Mankato, Minn., twenty-two years ago. Her hobby was singing and at the age of three years she used to be heard running through the house improvising arias. She first heard an operatic performance at the age of four, and this made such a deep impression on her that her greatest ambition was to sing in opera.

After leaving school she went to Pittsburgh and commenced her studies with Mr. Yeatman Griffith and continued to work with him in Italy and London. Miss Macbeth takes her art seriously and is a tremendous worker, feeling sure that only by hard work can success be achieved.

Maggie Teyte as a Judge of Dances

In addition to her engagements mentioned in MUSICAL AMERICA of July 19 Maggie Teyte, the English soprano, will sing at Leipzig with the Philharmonic Orchestra during the beginning of August. Miss Teyte was specially invited by Comte Vitthum von Eckstaedt, director of the "Internationales Tanyturnier" at Baden-Baden, to be one of the judges in the dance festival there, the first prize for which is 2,000 marks. The dances which Miss Teyte will judge include the Boston Valse, one step and tango.

It is interesting to note that Miss Teyte learned the title rôle in "Madama Butterfly" in German in just under three weeks—truly a wonderful performance. "What is more, I understand every word I am singing," Miss Teyte recently explained to me.

Gaston Sargeant, an American basso, completed his fourth consecutive season at Covent Garden on Monday last. As a matter of fact he has been singing there for the last seven months, having taken part in both Mr. Beecham's and the "grand" seasons. Mr. Sargeant is now taking a "holiday," during which he will study twelve new rôles for his forthcoming appearances at Nice under the direction of Thomas Salignac, with whom he has signed for three years.

Pavlova gave a special performance at the Palace Theater on Thursday afternoon when she was assisted by a number of her private pupils, of whom the greatest success was achieved by Grace Curnock, aged 11, who obtained an encore for her wonderful dancing of Chopin's "Valse Minuet" with June Tripp. Pavlova was overwhelmed with bouquets during the afternoon and was also presented with a silver casket as a mark of esteem from her pupils. The house was "sold out" and the applause most enthusiastic.

ANTONY M. STERN.

Philadelphia Orchestra Men Brave at Hotel Fire

BLUE MOUNTAIN, Md., Aug. 12.—A thrilling account of the fire which destroyed the Blue Mountain House and imperiled the lives of hundreds of guests describes the bravery of J. W. F. Leman, violinist; Walter Tarbuck, cellist, and Orazio Pesiri, pianist, all members of the Philadelphia Orchestra, who helped many guests to escape from the hotel. The trio was engaged for daily concerts at the famous resort and a splendid season was in progress.

Awakened by the watchman's revolver and shout of "Fire!" the musicians sought to use the fire extinguishers. Tarbuck seized the fire hose and with the help of a porter turned on the water. Leman and Pesiri ran through the corridors pounding on doors and calling the guests out. Many followed down the halls to the safety exits. Several were more or less seriously burned before they could reach safety, but no lives were lost. Leman tried to save a large library of music, but was forced to abandon

it and he and Tarbuck leaped from a window with their valuable instruments in their arms.

The hotel was one of the best known in Maryland. Its destruction was witnessed from three states.

St. Louis Has an Artistic Mid-Summer Recital

ST. LOUIS, Aug. 10.—Lillian Gillespie left recently for her home in New York, after a delightful visit to her parents, Col. and Mrs. Brechemin, and a recital at the Musical Art Building, which was a rare treat for music lovers. Mrs. Gillespie showed that she possesses dramatic feeling, a voice of purity and volume, and perfect smoothness of breath control. Particularly impressive were the impassioned finale to Rachmaninoff's "O Thou Billowy Harvest Field," the poetic interpretation of "Ein Traum," by Grieg, and the magnificent warmth of the singer in Brahms's "Von Ewiger Liebe."

The accompaniments throughout the evening were played capably by Josephine Carradine.

Arthur Conradi Has Directorship

BALTIMORE, Aug. 12.—Arthur Conradi, the Baltimore violinist, has been appointed director of the violin department of the California Conservatory of Music and will take up his new duties in September. Mr. Conradi recently returned from an extensive European trip, appearing in concert in many of the large cities and winning the praise of critics and the public. He also conducted a violin class in Berlin, where he had a studio. W. J. R.

Muriel Foster, the English contralto, now returning to professional work, will sing on the Continent during the early Winter.

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SIXTY CONCERTS IN THE UNITED STATES FOR MYRTLE ELVYN



—Photo by Mishkin

Myrtle Elvyn, the American Pianist

Myrtle Elvyn, the popular American pianist, has been engaged by M. H. Hanson, the New York manager, for a concert tour in the United States and Canada next season. Miss Elvyn is preparing her programs at Hancock Point, Me. More than sixty concerts have been scheduled for Miss Elvyn, who will begin her tour early in October.

Iowa Choruses in First Sängersfest

DUBUQUE, IA., Aug. 10.—The first Sängersfest of the Mississippi division of the Northwestern Sängerbund came to a successful close yesterday, two concerts having

been given by the combined choruses of Dubuque, Davenport, Rock Island, Moline, Muscatine, Cedar Rapids, Postville and other cities. They had the assistance of the Dubuque Symphony Orchestra, Alfred Manger, director, and a quartet of local singers: Maud Marshal Kingland, soprano; Clara Sass, contralto; E. M. Walker, tenor, and Joseph Michel, bass. A number of excellently presented offerings were given, among them "Maenwonne," sung by the Davenport chorus, under direction of Ernest Otto, a prominent Davenport musician. The festival was under the able direction of Prof. Walz, of Dubuque. Cedar Rapids was chosen as the next meeting place. The Dyersville organization was added to the division. R. F. O.

"ALL BOSTON" MUSICALS

South Poland, Me., Audience Hears Mr. Townsend and Mr. Foote

BOSTON, Aug. 11.—A strictly "all Boston" musicale was given at the Poland Spring House, South Poland, Me., on the evening of Thursday, August 7, in that the affair was given under the auspices of the Florence Crittenden League of Compassion of Boston, Dr. A. Z. Conrad, D.D., president. The artists, also Bostonians, were Stephen S. Townsend, baritone, and Arthur Foote, pianist, who gave the following program, every number of which was Mr. Foote's composition:

1. "The Wanderer's Song," "The March Wind," "Autumn," "A Good Excuse," (translated from the German of Rudolf Baumbach, by F. W. Bancroft). By Mr. Townsend. 2. "The Eden Rose," "I'm wearing away," Jean, "In Picardie," "Constancy," Mr. Townsend. 3. (a) Prelude for the Left Hand, (b) Poem after Omar Khayyam, (c) "Flying Cloud," Mr. Foote. 4. "On the Way to Kew," "Dew in the Heart of the Rose" (dedicated to Mr. Townsend), "Love Me If I Live," Mr. Townsend.

This individual and attractive program was received with just the enthusiasm that the art of these two gentlemen should merit. W. H. L.



David Popper

Cable dispatches from Vienna announce the death in that city on Friday of last week of David Popper, the eminent cellist and composer. Mr. Popper was born on June 18, 1846, at Prague, and received his early musical education in the Conservatorium of that city. He studied the cello under Goltermann, and in 1863 made his first professional tour in Germany. He rose quickly to a high rank and won the support of Hans von Bülow, who recommended him to Prince Hohenzollern, with the result that Popper was appointed *kammervirtuos*. Subsequently he toured Holland, Switzerland and England. He won high distinction at the festival conducted by Liszt at Carlsruhe in 1864, and in 1867 he made his debut in Vienna, where he was made soloist at the Hofoper. He resigned this post after a few years to continue his concert tours. His tone was described as large and full of sentiment, his execution highly finished and his style classical. Popper's compositions are eminently suited to the cello and are conspicuous in the repertoires of all cellists. Among the most popular are the Sarabande and Gavotte, op. 10, "Drei Stücke," op. 11, and a Concert Polonaise, op. 28.

Carl H. Eichler

BOSTON, Aug. 11.—Carl H. Eichler, famous master of the violin and the oldest member of the Boston Symphony Orchestra, is dead at his Summer home in Salem. He was eighty-seven years old. Mr. Eichler had been ill only about ten days, and his death was due to general debility. Mr. Eichler was born in Maugein, Germany, and began the study of music in Leipzig at the age of eight under Hermann. In 1834 his father gave him a violin which had been passed down for generations in the family, and Mr. Eichler retained the instrument up to the time of his death. At an early age he came to this country and immediately settled in Bos-

A MUSICAL SAILING PARTY AT WATCH HILL, R. I.



Mr. and Mrs. Benjamin E. Berry, Mr. and Mrs. William G. Hammond and Guests

WATCH HILL, R. I., Aug. 11.—Among the musical persons stopping here this Summer are Mr. and Mrs. Benjamin E. Berry, the tenor and contralto, and Mr. and Mrs. William G. Hammond. Mr. Hammond is widely known as a composer and organist and his wife has an excellent soprano voice. The accompanying picture was taken during one of many sailing trips along the coast and shows from left to right Mr. Hughescamp, Mrs. Benjamin

E. Berry, William G. Hammond, Mrs. Hammond, Mrs. Hughescamp and Mr. Berry. A concert will be given by Mrs. Hammond, Mrs. Berry, Charles Hammond, bass, and Mr. Berry at Weekapoung, R. I., on the 15th. Mrs. Berry is to sing at a recital at Concord, N. H., on the 19th. Both Mr. and Mrs. Berry are planning an active season and they will appear in joint recitals in a number of cities in the East. Mrs. Hammond is just home from Italy, where she spent some time in studying.

PADUCAH HEARS NATIVE SON

William Reddick Gives Artistic Recital in His Home City

PADUCAH, Ky., Aug. 2.—William Reddick, the young pianist, who accompanied Arthur Hartmann, the violinist, on his tour through the country last season, recently gave a recital in this, his native town. Mr. Reddick is spending the Summer here, rehearsing for his next Winter's work. At the recital he played Mozart's "Pastoral Varié," a Chopin Nocturne and Ballade, the Liszt transcription of the "Liebestod" from "Tristan," two Schütt pieces, his own Prelude Poétique "The Dream Voyage," Rachmaninoff's Prelude in G Minor and the Liszt setting of the "Tannhäuser" March. Mr. Reddick, who is a pupil of Clarence Adler, played his program with fine interpretative ability, showing a capable technic and thoroughly musical feeling in his work.

Miss Combs and Mr. Dethier Heard at Walpole, N. H.

WALPOLE, N. H., Aug. 6.—An unusually delightful concert was given in the Walpole town hall this evening by Laura Louise Combs, soprano, and Edouard Dethier, violinist, the third in the Summer series of lectures and recitals in this historic old town. Miss Combs, well known in concert and oratorio, and soprano in the First Presbyterian Church, Brooklyn, sang with brilliancy and fine musical taste. Mr. Dethier, assistant artist with the leading orchestras and in chamber music concerts, was heard in Walpole for the first time, and with very great pleasure. He has all of the dignity and repose which characterizes the work of our best violinists, and a warmth of expression reached only by players of the highest standing. Two songs, "Elégie," by Massenet, and "Le Nil," by Leroux, were sung most effectively with violin obbligato played by Mr. Dethier. Lida J. Low, of New York and Boston, was at the piano.

Mme. Julia Bauer

PORTLAND, ORE., Aug. 1.—Portland lost one of its distinguished residents in the recent death of Mme. Julia Bauer, mother of Emilie Frances Bauer, music critic of the New York *Evening Mail*, and Marion Bauer, the composer. Mme. Bauer was a brilliant linguist and her Portland home was a center of musical culture.

A. E. Willis

SHELburne FALLS, MASS., Aug. 6.—Dr. A. E. Willis, of No. 17 High street, well-known as a music lover and maker of violins of fine tone quality, died yesterday. Although a physician by profession, he had many varied interests. He was a friend of Abraham Lincoln, to whom he gave an oil painting he made, the first ever received by Lincoln.

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Jane Osborn-Hannah as "Elsa"
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THE CARUSOS OF OTHER DAYS

How New York Opera Audiences of a Half-Century Ago Idolized Their Tenors—Brignoli's Famous Appetite—Memories of Victor Capoul—Theodore Wachtel's Vogue

BY ROBERT GRAU

[First in a Series of Articles on Memories of Grand Opera in New York]

AFTER Caruso, who?

Everywhere one may hear this query, but it was quite the same a decade ago, when Jean de Reszke's artistic career was nearing the end. The musical public of New York, as well as that of all the larger cities, always despaired of a successor to the idolized tenor of almost every operatic season since the advent of the great Mario at the old Academy of Music in 1854. But the impresarios of old were wont to come forth at the proper time with a sweet-voiced singer whose *Manrico* in "Trovatore" would atone for the illustrious tenor of yesterday, and if he could stand the test by reading the "high C" in "Di Quella Pira" all was well, but woe to him who failed in this test. No matter if he was a world's celebrity. To become the public's idol "Trovatore" must be the opera and *Manrico's* great aria the deciding point.

Mario came hither twice, though his second visit was greatly to be regretted and was wholly unnecessary. Max Strakosch thought that the glamor which illuminated so illustrious a figure would result in a triumph, but he made the mistake of bringing Mario here as the co-star with Carlotta Patti, a younger sister of Adelina Patti and one of the greatest coloratura singers of the nineteenth century.

The diva was then (1872) in her zenith, and when she sang with Mario the effect was disillusioning for the tenor whom many of the audience had heard twenty years before in the same auditorium. But Mario could still reach the "high C" in the "Trovatore" aria, and for this alone the public was reconciled to the spectacle of the now aged tenor, who at seventy-two could stand the crucial test.

It was quite the same with the great Spanish tenor Tamberlik, who came here at the end of his unexampled career and again it was difficult to comprehend the necessity of permitting the American public to hear him at all, but the story is worth the telling.

New York had its great opera wars in the early '70's, when the metropolis was a city of about one million inhabitants, and strangely enough the two opera houses were prosperous. Max Strakosch was presenting Nilsson, Cary, Campanini and Maurel at the Academy and the indefatigable Max Maretzek, backed up by Colonel James Fisk, Jr., had Pauline Lucca, Ilma Di Murska and Tamberlik at the Grand Opera House on Eighth avenue.

These two Maxes were a strange species—one day engaged in a bitter combat for supremacy in the operatic field, the next day likely to be seen on Fourteenth street walking arm in arm, planning for an amalgamation of their forces in the hope that they might thus avoid the sheriff who was wont to play a vigorous rôle in operatic warfare of that day.

But to return to the tenors. After Mario and Tamberlik there came a protest from press and public alike. The favorite of the public at this time was the silver-voiced Brignoli, whose ungainly appearance was atoned for by his sensational rendering of the great aria from "Trovatore," and when "Brig" was hailed before the curtain a dozen or more times he would be forced to repeat the "high C" three or four times and then, still attired in *Manrico's* costume, he would sing as no other singer in the world's history ever did, his inimitable "Goot Py, Sweetheart, Goot Py," and the vast audience would depart for their homes in heavenly ecstasy.

How Brignoli Coaxed His Appetite

Brignoli was a gross feeder. He was wont to dine at the Café Moretti, a none too elaborate restaurant directly opposite the stage door of the Academy. Here all the operatic stars of the '60's and '70's gathered for their spaghetti, and Moretti was relied upon to prevent any disastrous effects from overindulgence at his table, but with "Brig" he had to exercise more than the usual precaution. One day, when the tenor was to sing at night for the first time with Clara Louise Kellogg in "Martha," he came to Moretti in utter despair: "Caro Moretti, I am so miserable! I have no appetite and I sing *Lionel* to-night. What shall I do?" pleaded the tenor.

"I feed you," said the optimistic Moretti as he proceeded to the kitchen to prepare

for the broken-hearted tenor a mammoth omelette *aux fines herbes*, which he placed before the tenor, together with a dish of chicken salad which he insisted was calculated to revive the singer instantly.

Brignoli dispatched these tempting dishes with alacrity. When Moretti came to him inquiringly he pleaded that while he felt a *little* better he was still despairing for his appetite.

Once more Moretti assured the tenor that the next dish would have a magical effect, and then Brignoli could depart for the opera house. But alas! after stowing away a porterhouse steak that would have been ample for an ordinary family "Brig" still complained that while he felt much better his appetite was not what it should be.

Then Moretti brought forth his crowning triumph in culinary achievement—for Moretti's spaghetti was famous for creating appetite rather than satisfying it. To have seen Brignoli devour the elongated macaroni was a sight never to be forgotten. Moretti watched him from an invisible position behind a curtain and here the restaurateur hid two reporters who had been sent to look up the tenor and learn the cause of a rumor that he was not to appear that night with Kellogg.

Awaiting an opportune moment Moretti appeared before the tenor shouting "Bravo!" in approval of Brignoli's mastery over his failing appetite, but he was struck with consternation when his well-fed guest announced that now, having had his appetite restored, he would order his breakfast!

Memories of Victor Capoul

Perhaps the most popular tenor New York ever paid homage to was the French singer, Victor Capoul, who came hither almost unheralded, but who created a furore as *Faust*. Capoul, at his best, was really a great artist, but never was his voice of grand opera requirements, yet he was such a fine actor and presented so heroic a picture that he could be relied upon to fill the Academy to the doors, particularly at the matinees.

How great Capoul's popularity was may be best explained from the fact that though Nilsson was the star Strakosch used to announce the tenor's appearance in this fashion:

LAST CAPOUL NIGHT!
ONLY CAPOUL MATINÉE!!

With his small vocal resources Capoul made the most of everything favorable to himself. He sang with intense feeling, phrasing with such skill that it was truly a delight to listen to so consummate an artist. Yet men hated Capoul almost as much as women adored him. This was not due, however, to any lack of manliness on Capoul's part—merely the protesting against the idolizing of an artist. Yet Capoul was wholly indifferent to the great acclaim. Moreover, he strove to make a greater appeal on his merits, made an almost Herculean effort to become accepted for what he was.

To the late Maurice Grau, Capoul confided his woes, deploring his vogue, such as it was, and pleading that the impresario interest himself in his artistic career. The two became warm friends and my brother advised the broken-hearted artist to turn to opera-comique—his proper forte—to which suggestion Capoul promptly consented. For several years he sang such rôles as *Ange Pitou* in "La Fille de Mme. Angot" and *Wilhelm Meister* in "Mignon" with the Grau Opera Bouffe Company, headed by Paola Marie and Mlle. Angèle. For this procedure he succeeded in losing his prestige with women, for which he seemed to be very grateful, while the receipt of a weekly honorarium of \$1,000 and the knowledge that he was a source of profit to the impresario, whose friendship he greatly valued, served wholly to reconcile him to the new conditions.

Capoul's thin but musical voice finally gave way altogether. The last years of his public career witnessed an amazing display of versatility, appearing one season in comedy rôles at the Metropolitan, the next assuming the stage management of that institution, finally dividing his time between the direction of a small theater in Paris

and the conduct of a studio where more than one aspirant for operatic laurels was successfully launched on a career.

The spectacle of grand opera on the Bowery at \$5 per seat, while novel, was by no means unusual in the '70's. The Stadt Theater (Nos. 45 and 47 Bowery) was the largest theater in New York, and it was built on the lines of European opera houses. Here the illustrious Bogumil Darvison and his no less famous colleague, Frederick Haase, held sway to the delight of a public by no means confined to the Teutonic element, but the one great overshadowing event in the history of this noted playhouse was the advent of the much-heralded German tenor, Theodore Wachtel, who was the first male singer to come to this country to receive a nightly honorarium of \$1,000.

The Fame of Wachtel

But Wachtel would have been cheap at double the price. The Academy of Music in its palmiest days never saw such fashionable audiences and Wachtel drew to what was little more than an East Side wigwam. Speculators of that day reaped a harvest and I distinctly recall that when the advance sale opened the line began to form at sunset the day before; over two hundred persons remained in line all night and the spectacle of not a few women sitting on camp stools drinking hot coffee at six o'clock in the morning was surely an inspiring one. And yet this tribute to the tenor was as nothing compared to the scene in front of the old Bowery playhouse three hours later when the box office was finally opened.

An army of messenger boys had been detailed to the theater at different hours, each boy having been given a number and a duplicate number given to the prospective seat purchaser, who arrived at or before nine o'clock in the morning and upon payment of the messenger's fee the latter would relinquish his place. Over 250 carriages had reached the theater, all within less than half an hour. The excitement was indeed intense when, promptly at eight forty-five a. m. a detachment of police reserves marched to the front entrance and attempted to maintain an orderly line of seat buyers. But, alas! these were not the days of discipline and regularity in such matters and the many disconcerting instances of late-comers crowding out those who had waited all night for their opportunity created an inevitable riot. But evidence that speculators were in collusion with insiders forty years ago was clearly shown in the disgraceful scene which took place one hour after the box office opened.

Boston Fadettes "Walked Out" in Atlantic City

ATLANTIC CITY, N. J., Aug. 11.—August concerts by the Boston Fadettes in a series for the Atlantic City Exposition suffered interruption the other night when the women members of the orchestra, after assembling on the platform, turned around and walked out again. Suit has been opened against P. E. Lane, of the Exposition management for three weeks' salary. There was no previous warning of the intention of the Fadettes not to play, but as members of the Federation of American Musicians they were prevented from playing without recompense. They are now giving concerts at Apollo Theater, Atlantic City. Their leader is Beth Dinsmore and their manager Lillian White.

Numismatist Finds "Salome" Did "Seven Veil" Dance at Age of Eleven

That Mary Garden, Olive Fremstad and other operatic interpreters of *Salomé* could scarcely simulate childhood sufficiently to portray that dancing girl with historical accuracy is a deduction from recent study made by Theodore Reinach of the ancient coins of Nikopolis, the last king of which, Aristobulos, was the husband of the Strauss heroine. A study of the date of the coins convinces Mr. Reinach that *Salomé* was only eleven years old when she did the famous "Dance of the Seven Veils" before Herod.

Veteran Violin Maker Dies

BOSTON, Aug. 6.—Leonard O. Grover, eighty-five years old, who manufactured violins for many years, died yesterday. He is known as the maker of Ole Bull's violins. He began to fashion musical instruments at the age of thirteen. Later he obtained his wood from the old Chauncey Street Church, built in 1862. His varnish was a preparation of his own and he kept it secret.

To Please Kaiser, Officers Must Command on C Natural

BERLIN, Aug. 8.—Because the Kaiser has discovered that German army officers pronounce indistinctly when giving orders, some "swallowing" half their words and

at ten o'clock not a seat or box was to be had for Wachtel's first three appearances at the box office, and hundreds of brave, tired out men and women were informed of this fact before their turn had come.

Yet at the end of the line stood old Joe Seagrist, king of speculators, and "opera Charley," another of the same ilk, with their fists bulging with stacks of seats which they offered at from twenty-five to sixty dollars a pair.

In these days no grand opera enterprise was possible without the aid of Fred Rullmann, who held a mortgage over the heads of all the impresarios from Ullman (1850-1862) to Abbey (1883-1895). Rullmann was always relied upon to provide the deposit money that would assure the appearance in this country of any great celebrity and it was said that he and Tyson (who died a millionaire) furnished the \$25,000 necessary as security for the fulfillment of Wachtel's contract. Hence, while New York's opera-loving public was depriving itself of sleep and enduring great hardships in a legitimate desire to pay tribute to a great singer, more than one-half of the capacity of the theater—a total of 4,500 seats for the first three performances—was securely lodged in their hands—the day before the sale opened.

An Indulgent Public

The New York *Herald* made an effort to resent this imposition on the part of the management and speculators alike, but as the *Herald* is still (in 1913) making the same effort and as the Rullmanns and Tysons have multiplied in four decades one must assume that after all the public is willing to be imposed upon.

Wachtel's début was one of those great nights that figure in New York musical history about once in every decade. His greatest rôle was in "Postillon du Longue-mont," an opera in which he alone was compelling, and no other tenor in my recollection could cope with the intricate and extremely difficult demands of the score. Wachtel was the supreme apostle of the "high C," and when he came forth as *Manrico*, in Verdi's "Trovatore," the excitement was so tremendous that the management was forced to announce that Wachtel would not depart until the public's desire to hear him was wholly satisfied, which surely was a procedure that the modern impresario would marvel at, for he is wont to favor the method of assuming that it is best to get all you can to-day by suggesting that to-morrow will be too late to hear the prevailing attraction at the opera house.

[To be continued next week]

all pitching their voices in various keys, they will now be required to shout their commands on C natural. Prof. Spiess was asked by the Kaiser to remedy the sounds he had been obliged to hear, so the former set to work, and after much experimenting with the scale determined that C natural would do for all the officers.

He Thanks Mephisto

(Translated)

FORT WILLIAM HENRY HOTEL,
Aug. 5, 1913.

To the Editor of MUSICAL AMERICA:

I thank you most sincerely for the generous reference recently made of my little orchestra and its leader by "Mephisto."

I am heart and soul with you in the splendid campaign you are making to cause the efforts of each one in the musical field to be respected, no less than the splendid generosity of so many Americans toward the development of musical culture and taste.

With much respect,
E. ROSSETT.

Berlin Audience Hears American Soprano as "Isolde"

BERLIN, Aug. 9.—Phadrig Agon, a Louisville, Ky., soprano, who has been singing Wagnerian rôles with marked success in Moscow, Hamburg and Bremen, tonight appeared as *Isolde* in Kroll's Opera House. With the single exception of Nordica, Miss Agon is the only American who has braved this rôle before a Berlin audience. This singer is the wife of Prof. Grant, of Louisville.

The little boy in one of the forward pews touched his mother's elbow.

"Mamma," he whispered, "what makes the organist look so cross?"

"Sh, dear," cautioned the maternal parent; "he is playing an organ voluntary he doesn't like, perhaps, and one that he didn't know he would have to play."

That held the boy about ten seconds. Then he touched her elbow again.

"Then, mamma," he said, "it must be an organ involuntary he's playin'."—*Chicago Tribune*.

MME. POWELL ENGAGES GIFTED TEXAS PIANIST

Francis Moore Wants to Show His
State Can Raise Something Besides
"Hogs and Hell"



Photo copyright by Fred. J. Feldman, El Paso
Francis Moore, Engaged as Accompanist
for Maud Powell

Francis Moore of El Paso, Texas, has been engaged by Maud Powell to act as her accompanist for the next three years. Mr. Moore is American born and American trained. He is a young man of talent, brain and plenty of wholesome ambition. He has also devoted himself to composition and some of his piano pieces will figure on Powell's recital programs. When the contracts had been signed Mr. Moore wrote to Mme. Powell that he would "like to prove that Texas can raise something besides 'Hogs and Hell.'"

Maud Allan May Retire from Stage to Teach Dancing

LONDON, Aug. 2.—Maud Allen may never again present her dance interpretations of the classics in public, as it is rumored that she is to open a salon of dancing here. She has taken a house in Regent's Park and has settled permanently in England. Renée Reed, an eight-year-old pupil of Miss Allan, has been dancing Mendelssohn's "Spring Song" and Edgar's "Pipes of Pan" in the recent Shakesperian festival at Stratford-on-Avon.

How a Singer Views the Park Concerts To the Editor of MUSICAL AMERICA:

It was a wonderful concert that Mr. Volpe's orchestra gave a few days ago, and at which I sang. I never heard anything finer than their interpretation of Liszt's First Rhapsody.

My own part as soloist was a great pleasure to me. It was an experience I shall never forget. When I looked over that sea of faces my eyes became dim. To be frank, I was dreadfully impressed. It was all so big and wonderful. Mr. Volpe said that there were about 15,000 people at

that concert, the biggest crowd so far, on account of the concert having been billed as "Symphony Night."

It shows—does it not?—the high and refined taste of "the People."

Best regards,

DONNA EASLEY.

New York, Aug. 6, 1913.

FOUR CONCERT STARS IN KNOXVILLE'S FESTIVAL

Inez Barbour, Rosalie Wirthlin, Lambert Murphy and Reinald Werrenrath
Win Decided Successes

KNOXVILLE, TENN., Aug. 2.—Fully up to the standard set by past festivals at the Summer School of the South was the recent event in which the stars were Inez Barbour, Rosalie Wirthlin, Lambert Murphy and Reinald Werrenrath. This was a Knoxville debut for all except Mr. Werrenrath, who had been heard here eight years before with Chester Searle. The young baritone signalized his reappearance by introducing "The Days of Long Ago," written for him by Mr. Searle, who was formerly a Knoxville resident.

Among the baritone's other delightful numbers were "Vision Fugitive," from



Upper Picture, Reading from Top: Mr. Werrenrath, Miss Wirthlin, Mr. Murphy and Miss Barbour. Below: Messrs. Werrenrath and Murphy at a Tennessee Monument

"Hérodiade," and two encores, Lohr's "The Ringers" and "Drink to Me Only with Thine Eyes." Miss Barbour charmed the

PROMINENT VON ENDE VIOLIN PUPILS



No. 1, Jacob Gitnick; No. 2, John Frank Rice; No. 3, Samuel Ollstein; No. 4, Harry Gitnick; No. 5, William Small; No. 6, Howard Micklin.

THE task of organizing one of the most successful schools of music in America has not deterred Herwegh von Ende from continuing his activity as teacher and upholding his distinguished reputation as the instructor of prominent violin soloists and teachers of the violin. During his twelve years' activity in New York Mr. von Ende's violin pupils have proven that in spite of the general belief to the contrary artists are developed in America quite as well as they are abroad.

Mr. von Ende's success is not alone due to his ability as a teacher and to his natural gift to diagnose the possibilities of pupils, but to his enthusiasm, artistic personality and optimistic spirit. The above six disciples of von Ende teaching are as fol-

lows: John Frank Rice has been for six years a pupil and for five years first assistant to Mr. von Ende. Mr. Rice is recognized as one of the most successful younger teachers in New York. William Small has been for ten years a pupil of and for several years an assistant to Mr. von Ende. Samuel Ollstein is one of Mr. von Ende's most gifted virtuoso students, excelling in Paganini pyrotechnics. Harold Micklin was the recipient of the silver medal at the von Ende School of Music last May. Jacob and Harry Gitnick have been for five years pupils of John Frank Rice. Upon their removal to Cincinnati they were pupils of Tirindelli for one season and since their return to New York enthusiastic disciples of Mr. von Ende.

audience with the crystal purity of her soprano, as well as with her extended range and the intelligence of her interpretations. Her effective offerings were the "Maid's Song," by Haydn; Weingartner's "Thou Art a Child," the "Willow Song," by Goring-Thomas, and Frank La Forge's spirited "Lo, a Messenger." The usual ovation was accorded to Miss Wirthlin for her thorough artistry and the mellow timbre of her commanding contralto. Her success was unquestioned. The Summer School hearers could scarcely get enough of the lyrically beautiful singing supplied by Mr. Murphy, and the young Metropolitan Opera tenor made a decided sensation. All these artists were booked through the Wolfsohn Musical Bureau, of New York.

Much of the success of the festival was due to the indefatigable devotion of Frank Nelson, the able conductor and accompanist.

Children Sing "Peace" Hymn in Ocean Grove "Gettysburg" Finale

OCEAN GROVE, N. J., Aug. 3.—A feature of last night's children's festival was the singing by the children of "Hail, Gentle Peace" as the climax of a patriotic finale "Gettysburg, 1863-1913." This hymn was written by Laura Sedgwick Collins, who was in the audience. Tali Esen Morgan conducted the festival ably and the participants included the children's festival chorus, the boys' "rough riders," Mrs. Curtis Burnley, Oscar Wasserberger, Mae Sutton, Aida Trio, Mary Vaughn, Dr. Charles L. Mead, Louise Delany, Louise V. Moore and Edith Morgan-Savage.

First Writes Music Setting for Anglin Production of "Elektra"

William Furst has written and arranged the music for the production of the Sophocles "Elektra," which Margaret Anglin will present at the Greek Theater of the University of California on September 6. This is said to be the first time that special music has been composed for this one of the Greek dramatist's tragedies. Mendelssohn's musical setting to "Antigone" was used by Miss Anglin when she gave that drama at the University of California three years ago.

Mr. and Mrs. Nichols to Join Croxton Quartet

Mr. and Mrs. John W. Nichols have been engaged for the Croxton Quartet for next season, Mr. Nichols as tenor and Mrs. Nichols as pianist of the organization. They are spending a few weeks at North Long Branch, and occasionally taking part in the concerts in the large auditorium of the Ocean Grove Assembly. So many persons who have heard Mr. Nichols this Summer have requested him to give lessons in voice culture during the vacation that he has opened a studio in the Appleby Building, at Asbury Park, N. J.

The projected National Opera of the Netherlands has collapsed for lack of capital.

CULTIVATION OF THE MUSICAL EAR

[Mark Hambourg in The Musical Educator]

IN addition to the ordinary study and practice that are necessary for the acquisition of technical facility, study and practice of an entirely different kind are essential for the cultivation of what may be termed the musical ear, the procession of which is absolutely indispensable. The student must be able to distinguish intervals and chords with discrimination, as well as pitch and all the shades and qualities of sounds, and must train the ear until he can unhesitatingly distinguish every degree of power, beauty, metre and rhythm.

In very many cases it will be found that, while the ear can be easily trained to distinguish intervals and chords, it cannot be so easily trained in other ways; indeed those who have a perfect ear for pitch are frequently quite deaf to qualities of tone and *vice versa*. The fact is that the ear is a delicate organ which has to be very carefully treated if it is to do its work to perfection. It is an interesting fact, for in-

stance, that in cases where the ear has constantly to convey certain sounds to the brain, its use is liable to become impaired. It is no very rare thing for the player, say, of a piccolo, eventually to become quite insensible so far as the particular register of his own instrument is concerned, as to when he is playing in tune. He can readily appreciate any mistake made by the player of a double bass or some instrument with a lower register than his own, but so far as his own register is concerned, his ear may become worn out, so to speak. In the same way the double-bass player may be able to distinguish every difference of tone in the piccolo, and be quite insensible to differences of tone in the register of his own instrument.

It is thus with the ear just as it is with the palate, which frequently becomes so familiar with certain tastes as to grow after long and constant use, insensible to certain subtle differences once easily distinguishable.

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Joseph Pache, director of the Baltimore Oratorio Society, who recently received a painful injury while at his home, is speedily recovering.

Bertha B. Hiller, the Baltimore soprano, is recuperating at Richland, Royersford and other places in Lebanon County, Pennsylvania.

H. A. Schumacher, organist of the St. John's Lutheran Church and instructor of music in Watertown, Wis., has completed six compositions for choirs and is having them published.

Frank T. Southwick, composer and organist, whose home is Meriden, Conn., is visiting in Bridgeport with his son, Lawrence, at the residence of E. H. H. Smith, No. 52 Park avenue.

The Chandler-Woods concert of August 7 at Enfield, Mass., drew a large audience, partly consisting of visitors from several neighboring towns. The program bore many interesting features.

The Snger Society, of Hoboken, N. J., held an impromptu sngerfest last week at Delaware Water Gap, Pa., with several fine concerts under the direction of Mr. H. Schroeder.

Mme. Matie Fulton, coloratura soprano, has just closed a successful recital tour and has left for Duluth, where she will prepare for her next tour, which will open early in October and will take her to the Pacific coast.

A new bandmaster has entered musical circles in Washington, D. C., in the person of Frank J. Weber, who comes to conduct the Engineer Band at the Washington Barracks. He succeeds Julius Kemper, retired.

A recent musical service at the First Baptist Church, San Diego, Cal., introduced a brief organ recital by Mrs. Hesse, a solo by Harold Nash Geistweit, and a quartet sung by Miss Yoxall, Mrs. Budlong and Messrs. Bard and Geistweit.

The Hartford Sngerbund, of Hartford, Conn., and its friends, three hundred strong, had a summer outing at Lake Compounce on August 3. It was the first occasion of its kind in the history of the organization.

Luigi Von Kunits, head of the violin department of the Canadian Academy of Music, Toronto, will fill a number of concert engagements during the coming season under the management of Lolita D. Mason of Chicago.

Two grand choruses and several individual societies will be heard at the celebration of German Day at New Britain, Conn., on August 11, by the German-American Alliance. Several thousand persons will attend.

Mme. Bernice de Pasquali has been engaged for the February concerts of the Schubert Choir, of Toronto. Conductor Fletcher has secured a number of novelties for the chorus, including works by Sir Edward Elgar, Howard Brockway and Horatio Parker.

Heinrich Hammer, conductor of the Washington Symphony Orchestra, is rusticiating in Maryland. He is planning musical programs for the Fall and hopes to find time to compose some ensemble numbers.

Irene Fleming Thurn, soprano, has joined the faculty of the Lincoln Musical College, Lincoln, Neb. Miss Thurn has studied with John Randolph, Mme. Cosgrove, of Chicago, and Dr. F. A. Delano, who will head the voice department of the college during the coming season.

Mrs. Susan Hawley Davis, the well-known Bridgeport contralto, won many new admirers at a concert at Brighton, Me., one of the series in the Saco Valley Musical Festival. Among her selections were the aria "Priests of Baal," from "Le Prophete," Meyerbeer, and a duet from

"Romo et Juliet," Gounod, with Louis Victor Rousseau, tenor.

In Atlantic City, N. J., a recent afternoon's program of Martini's Orchestra, Ettore Martini, New York, director, was composed of selections from Victor Herbert. Jos Erard, tenor, from the Boston Opera Company, was soloist in July and part of August. Audiences of eight to eleven thousand were present.

Bentley Nicholson, tenor, who was heard in recital at Elk's Theater, Pulaski, Va., recently, by an enthusiastic audience, is preparing other programs of interest, which contain a pleasing variety of songs. Press comments of his Elk's Theater and Masonic Temple recitals are of a most laudatory nature.

A concert at the Washington Grove Chautauqua, Washington, D. C., which was highly enjoyed, was that given by Mrs. Helen Donohue Deyo, soprano; Mrs. Wm. T. Reed, contralto; Charles E. Meyer, tenor, and Charles Moore, bass, with Helen S. Myers as accompanist. The program consisted of songs by the individual members and several concerted numbers.

The last open air concert of the season given by the New York Military Band, under the direction of Edwin Franko Goldman, took place at Columbia University, New York, on Tuesday, August 12. The program represented Mancinelli, Beethoven, Chaminade, Puccini, Chopin, Sibelius, Lehar, MacDowell, Brahms and Wagner.

George F. Boyle, of the faculty of the Peabody Conservatory of Music, Baltimore, will spend a week at Snake Point, Cape Cod, Mass., fishing for bass with Ernest Hutcheson, the pianist. Mr. Boyle during the Summer has been teaching at the Peabody Summer School, while Mr. Hutcheson has been head of the piano department at the Chautauqua School, New York.

Anna Pavlova, the Russian dancer, supported by a grand corps de ballet from the Russian Imperial Opera and a complete symphony orchestra, will appear at Poli's Theater, Meriden, Conn., on October 28. The Philadelphia orchestra under Leopold Stokowski will be heard in Meriden during the week of February 9. On September 4 the Aborn English Opera Company will present "The Chimes of Normandy."

Vessela's Italian Band gave a series of concerts on the Steel Pier, Atlantic City, ending last week, to be renewed this month and in September. The audiences numbered from six to nine thousand. The recent soloists were Sig. Aresoni, tenor, and G. Picco, baritone. A program of one concert included "Ma non Lascant," "Ballo Amor," three dances from "Henry VIII," the overture to "L'assendio di Covinto," "Carmen" excerpts, Sextette from "Lucia."

Kate Douglas Wiggin, the novelist, was an enthusiastic auditor at the first festival of the Saco Valley Association, Bridgton, Me. Llewellyn B. Cain was the able conductor and the much-applauded soloists were Marie Sundelius, Louis Victor Rousseau and Maurice Lafarge, supported by the Portland Symphony Orchestra, with Frederick J. La Vigne as conductor. Myrtle Burnham was the accompanist for several of the chorus numbers.

Mary Ellis, pupil of Elizabeth McCoy, of Whitworth College, Brookhaven, Miss., carried off all honors in medals at the Mississippi Chautauqua, Crystal Springs, this season. The medal is given for the best playing of a selected composition and also includes some sight reading. The leading schools in the State sent contestants. Three times in the last nine years has Whitworth been represented, and each time has won, the two former winners being Jennie Vardeman and Annie Blue.

Toronto's Hamburg Concert Society is to give one of its concerts at the large Massey Hall. Among the works to be performed are the "Dumka" Trio of Dvorak; the Csar Franck Quintet, with Grace Smith at the piano; the Tchaikowsky Trio, with Ethel Leginska at the piano; the Arensky Trio, with Edouard Hesselberg,

and the Dvorak Quintet, with John A. Warner at the piano. Jan and Boris Harbourg are introducing several novelties for the violin and 'cello.

The fashionable Summer colonies of Rockland and Thomaston, Me., were well represented at a musicale given at the Summer home of Miss M. Watts in Thomaston, on Thursday, August 7. The artists who appeared were Edith Castle, the Boston contralto; Lottie McLaughlin, soprano, and M. K. Gilberti, baritone, both of New York; Mary Jordan, violinist, and Harris S. Shaw, pianist and accompanist, of Boston. The program presented was not only well selected, but most creditably done and met with hearty applause.

The tenth annual concert for a New York charity, under the Working Ten Circle of King's Daughters, was given July 31 in Atlantic City's Steel Pier Casino. Tuttle Walker, baritone; Henrietta Jesselsohn, dramatic soprano; Marguerite Gintworth, reader; Julia Silverman, lyric soprano; Dr. Warden Cane, tenor, and Carolyn Reger, a talented young singer, gave the program. Mrs. Emma Kip Edwards, of New York, was manager, and the committee assisting were Mrs. Warden L. Cane, Mmes. Anna Root, J. Lippman and Laura Cragen.

Rachel Busey Kinsolving announces a series of four morning matinee musicales to be given at the Women's Club Building in Evanston, Ill. The first will take place Wednesday, November 5, and will bring forth Yvonne de Trville in a costume recital. Julia Claussen, the noted Swedish contralto, will give a song recital December 3. January 7, 1914, will bring forth a program by John Barnes Wells, Cornelius Van Vliet and Alice Cory. Francis Macmillen, the American violinist, will be heard February 4. Mme. Johanna Hess-Burr will preside at the piano.

Signor Alberto Amadi, leading tenor of the Aborn Opera Company in Providence, R. I., which gave a season of grand opera in English there the latter part of last season, was the guest of honor at a supper given by Mrs. T. Ray Goodwin, of Narragansett Boulevard. Signor Amadi sang several of his favorite numbers from several operas and Miss E. Blau Vedder, contralto soloist at the First Church of Christ Scientist and also a member of the Albee Stock Company, sang several solos and also duets with the Italian tenor. Ella Beatrice Ball gave several violin solos with rare skill.

Two new compositions, "The Cradle Song" and "The Country Dance," by Alexander MacFayden, the Milwaukee composer and pianist, have been recently brought out by the John Church Company, New York. The "Cradle Song" was sung from manuscript by Sibyl Sammis-MacDermid with great success last season. The text was also written by the composer, who dedicated it to Helen Meuer, the little daughter of Harry Meuer, the Milwaukee tenor. The "Country Dance," for the piano, was played by Rudolph Ganz, the eminent Swiss pianist, on his tour of the United States last year.

In the preliminary announcement of the music department, Central State Normal

School, Mount Pleasant, Mich., C. T. Grawn, president, mention is made of additions to the faculty. Mabelle G. Wright has been engaged as instructor of piano and harmony, to succeed Mae Olivia George. Alberta Park, a graduate of Crane Normal Institute of Music, Potsdam, N.Y., and holder of a certificate in public school music from Oberlin Conservatory, will teach theory and piano. William E. Rauch is head of the music department and teacher of voice and theory. Among the engagements in the lecture and music course are Evelyn Scotney, Howard White and the Oratorio Artists' Quartet, consisting of Agnes Kimball, Elsie Baker, Reed Miller and Frederick Wheeler.

Mrs. Davis S. Rose, formerly Rosemary Glosz, who is to return to the concert stage this Fall, has signed a contract by which she will make a tour of twenty-five or thirty concerts under the direction of Oscar Condon, a New York manager. In order that she may spend the majority of her time at her home in Milwaukee, the territory covered will be the Middle West and South. Mrs. Rose will make her concert debut in a big concert in Milwaukee on October 9, after which she will be soloist at several symphony orchestra concerts. Mrs. Rose achieved success as Rosemary Glosz in the title rle of "The Merry Widow." She studied abroad under Sbriglia, and has been engaged in preliminary work with Mme. Gerville-Rache. Mrs. Rose is now keeping up her vocal work with Herman Devries, of Chicago.

The second concert this season at "Music in the Pines," Walpole, N. H., on the farm of Franklin W. Hopper, was given on August 9, by Laura Louise Combs, soprano, and Edouard Dethier, violin, with Lida J. Low, of Boston, at the piano. The numbers were beautifully adapted to a concert in the pine woods. Miss Combs sang with very great feeling and beauty Mary Turner Salter's "Last Night I Heard the Nightingale," Leoni's "The Birth of Morn" and Buzzi-Pecchia's "Sacred Song—Gloria." Mr. Dethier's "Caprice Viennois," by Kreisler; "The Reverie," by Viextemps, and "Nocturne, Op. 27, No. 2," by Chopin-Wilhelmj, were also equally adapted to the surroundings and were beautifully played. Leroux's "Le Nil" was most effective, being sung by Miss Combs with violin obbligato by Mr. Dethier.

PAVLOWA STRIKES PARTNER

Novikoff Walks Off Stage in London While Orchestra Finishes

LONDON, Aug. 8.—Excitement occurred at the Palace Theater last night when Pavlova suddenly struck her dancing partner, Novikoff, a smart blow on the shoulder. The latter walked off, followed by Pavlova, the orchestra finishing to an empty stage. The reason for the blow was not apparent. Pavlova reappeared to dance again but her partner did not.

When asked to explain her act, Pavlova declared that no blow was struck, but that Novikoff did not allow her enough room in turning in the Adagio. Eye-witnesses, however, dispute this. Tonight Pavlova appeared with a different partner. She made a statement later that Novikoff would be seen as usual.

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Marc Lagen, the New York manager, announces that he will present in concert, oratorio and recital the coming season Zoe Fulton, contralto. Miss Fulton, who is known throughout the Middle West, has



Zoe Fulton, Contralto, Who Will Enter the Concert Field the Coming Season.

had much experience in concert and opera. For several seasons she was one of the principal artists with the Aborn Opera Company, singing in practically all of the large cities. She was especially engaged for leading rôles during the last appearance of that company in Pittsburgh, where she won a real ovation.

While she will appear in the West during the coming Winter as she has during the past years, she will also sing in the East and South and will have a number of joint appearances with George Harris, the tenor. One of these recitals will be in Toledo, O., on December 3. Miss Fulton's voice is a contralto with extensive range and the true contralto quality and her musicianship are equal to the exacting demands of the concert stage.

Baltimore Students' Reception

BALTIMORE, Aug. 11.—The closing reception to students of the Summer Schools of the Peabody Conservatory and Johns Hop-

kins University was held in McCoy Hall, Aug. 9. A lecture was given by Dr. Ralph D. Magoffin of the university, and an interesting musical program presented by Nellie A. Norris, soprano; Esther Cutchin, pianist; Frank L. Mellor, tenor, and Max Rosenstein, violinist. Resolutions were adopted advising the students to analyze the works of Sidney Lanier, the poet. On the following evening Frederick R. Huber of the conservatory and Dr. Edward F. Buchner of the university tendered a banquet to the faculties of the schools at the Baltimore Country Club. The Summer schools were very successful, the students coming from every section of the country. W. J. R.

BAND MUSIC IN PITTSBURGH

Most Successful Year for Park Concerts Started by City

PITTSBURGH, PA., Aug. 11.—Thousands of Pittsburghers have been attending the free band and orchestra concerts given in the city parks every night. Several years ago the City Council appropriated \$10,000 for band concerts, and these proved so popular that they have been continued. This year they have been more successful than ever before. Music of the lighter vein is chiefly heard, but some really artistic works are played.

One of the best concerts of the season was given last Monday night in Highland Park when Nirella's band presented an excellent program beginning with Fucik's "Entrance of the Gladiators," Delibes's "Pas des Fleurs" and Herbert's "Punchinello," which were in the first half, followed in the second by the coronation march from "The Prophet," by Meyerbeer, and other impressive numbers ending with Herbert's "Pan American."

Pittsburgh is making rapid strides in advancing the best in music, and keen interest is shown in the schools, where music is now one of the important branches. In order to stimulate it further Dr. Thomas L. Gibson, the Baltimore musical director, is being brought here by the Teachers' Institute, comprising all the Pittsburgh school teachers, to fill his ninth engagement with that body at commencement week.

A feature of last week's concerts of the Pittsburgh Festival Orchestra was the appearance of Earl Truxell, piano soloist, who played a brilliant program on Tuesday night, assisted by the orchestra under Carl Bernthaler. It was his first appearance here since his return from Europe and he made a profound impression with his splendid musicianship. Another feature was the appearance of Ruth St. Denis, the celebrated classic dancer, who came here after a successful engagement with the Theodore Thomas Orchestra. Included in her program for Monday and Wednesday evenings were Japanese dances, which represented careful research on the part of the dancer. "Arranging the Flowers," with music by Robert Bowers; "The Chrysanthemum Dance," "The Dance of the Blue Flame," with music by Arthur Nevin, and others were beautifully received. E. C. S.

No Vaudeville for Kitty Cheatham

BERLIN, Aug. 8.—The rumor that Kitty Cheatham is to appear in vaudeville in America was to-day declared unfounded. The *disease* has been asked to give three

Huss, Hildegard H.—Lake George, Aug. 15; Colgate University, Hamilton, N. Y., Nov. 20.

Jordan, Mary.—Worcester (Mass.) Festival, Oct. 2.

Milliken, Hazel.—Peterborough, N. H., Aug. 22, 24.

Ormsby, Frank.—In February 1914; Fairmount, W. Va.; Clarksburg, W. Va.; Parkersburg, W. Va.; Huntington, W. Va.; Farmville, Va.; Charlotte, N. C.; Rock Hill, S. C.; Bristol, Tenn.; Knoxville, Tenn.; Meridian, Miss.; Tupelo, Miss.

Phillips, Arthur.—Newport, R. I., Aug. 15; Worcester (Mass.) Festival, Oct. 2.

Stults, Monica Graham.—Peterborough, N. H., Aug. 21, 22.

Teyte, Maggie.—Baden-Baden, Aug. 18; Parma (Italy), Verdi Festival, Sept. 14 and 20; Berlin, Royal Opera, last week September; Des Moines, Ia., Oct. 10; Marquette, Mich., Oct. 13.

Webster, Carl.—Peterborough, N. H., Aug. 22.

Werrenrath, Reinold.—Peterborough, N. H., Aug. 21, 22, 23, 24.

Orchestras, Quartets, Chorus, Etc.

Boston Festival Orchestra.—Peterborough, N. H., Aug. 21, 22, 23, 24.

Jacob's Quartet, Max.—Long Branch, N. J., Sept. 18.

MacDowell Festival.—Peterborough, N. H., Aug. 21, 22, 23, 24.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 24; Nov. 7, 21.

COMPOSER AND HARPIST ON MODERN PEGASUS



B. Margaret Hoberg, Composer, and Annie Louise David, Harpist, Flying in a Photograph Gallery at Asbury Park, N. J.

ANNIE LOUISE DAVID, harpist, will close her present season and open her next season when she appears at Bar Harbor in an important concert engagement this month. Owing to the demand for her services she has been compelled to remain in New York, going to nearby resorts for recreation until the middle of August. Her real vacation, which is now being spent in Vermont, will be broken for

her Bar Harbor engagement. After a two weeks' rest she will begin her concert work for 1913-1914. Her last season included more than 100 engagements and she is already heavily booked for next Winter.

One of the most interesting features of her programs for the coming season will be a number of compositions especially written for her by B. Margaret Hoberg, the New York composer.

stage performances in Berlin, as the result of appreciation of her children's songs and negro melodies by the faculty of the University of Berlin, before whom she appeared on July 25. She will begin her American season in October.

his Summer residence near Vienna, his object being to confer with managers regarding new musical ventures. He will spend several weeks in Carlsbad and intends to return to America in October.

Birmingham Crowds Like Classics by Park Band

BIRMINGHAM, ALA., Aug. 12.—Nomoli and his band in nightly programs of highest grade music have been entertaining large assemblages in Capitol Park. Notwithstanding the fact that many of the selections have been of an exceedingly classic sort the crowds have shown discriminate enthusiasm.

Dippel Meets Berlin Managers

BERLIN, Aug. 9.—Andreas Dippel, former general manager of the Chicago Grand Opera Company, has visited Berlin from

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Barrell, Margaret Adsit.—With Damrosch Orchestra, at Utica, N. Y., B-Sharp Club, Winter Festival, Jan. 6.

Bispham, David.—On tour in Australia to Aug. 23.

Bradford, Cecilia.—Peterborough, N. H., Aug. 22.

David, Annie Louise.—Newport, R. I., Aug. 15.

Dunlap, Margaret.—Peterborough, N. H., Aug. 22, 23, 24.

Griswold, Putnam.—Minneapolis, Oct. 24.

Hackett, Charles.—Peterborough, N. H., Aug. 22, 23, 24.

Harris, Geo., Jr.—Bar Harbor, Me., Aug. 25 to 29.

Henry, Harold.—MacDowell Festival, Peterborough, N. H., Aug. 23; New York, Aeolian Hall, Oct. 29; Boston (Jordan Hall), Oct. 30; Toledo, Nov. 5; Chicago, Nov. 16; Grand Rapids, Nov. 28.

Hunt, Helen Allen.—Sandwich, Mass., Aug. 19, 29.

Huss, Henry Holden.—Lake George, Aug. 15; Colgate University, Hamilton, N. Y., Nov. 20.

CHAMINADE MEMBER OF LEGION OF HONOR

France Honors Famous Woman
Composer, Already Decorated
by England and Turkey

PARIS, Aug. 11.—Mme. Cécile Chaminaide, most distinguished of women composers, has been made a member of the Legion of Honor at this year's celebration of the Quatorze Juillet. Two other women among the 374 persons similarly honored are Mlle. Stoude, directress of the High School for Girls in Paris, and Mme. Provost, inspectress of the Department of Labor.

Mme. Cécile Louise Stephanie Chaminaide-Carbonnel, as she is properly called, was fifty-two years old on August 8. She studied music on the advice of Bizet, who heard her play when she was eight years old. At this age she wrote several pieces of church music, and ten years later she made her debut as a pianist. Her teachers were Savart, Le Couppey, Marsick and Godard.

As a writer of salon music, Mme. Chaminaide is esteemed in all parts of Europe and America. Besides many songs and piano pieces she has composed several orchestral suites, a *symphonie lyrique* called "Les Amazones" for chorus and orchestra; a *concertstück* with orchestra, trios for pianos and strings; a ballet, "Callirhoe," produced at Marseilles in 1888, and a comic opera, "La Sévillane." Her concert tours in France, England and in 1908 in America have been notable artistic triumphs. The decoration just given her is the third bestowed in recognition of her genius, England and Turkey having already so honored her.

Bessie Abott and Other Stars in "Rob Roy" Revival

The principals who are to appear in the cast of Reginald De Koven's opera, "Rob Roy," which is to be presented by the De Koven Opera Company, when that organization plays its annual engagement in New York at the Liberty Theater during September, were assembled for the first time this week. When "Rob Roy" is presented in New York there will be found in the cast Bessie Abott, the former Metropolitan Opera House prima donna, who achieved so distinctive a success in last season's revival of Mr. De Koven's masterpiece, "Robin Hood," and Jefferson De Angelis, who returns to comic opera after several years in musical comedy. Other prominent members of the cast who reported for rehearsal are Henrietta Wakefield, Sidney Bracey, Frank V. Pollock, Herbert L. Waterous and James Stevens.

DID "SPAGHETTI" KEEP VERDI FROM WRITING OPERA FOR SIXTEEN YEARS?



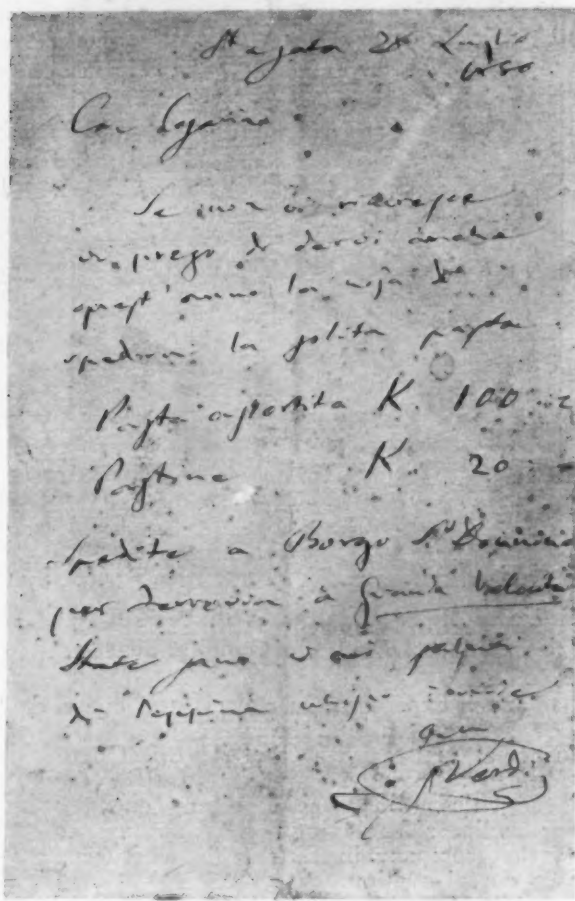
Giuseppe Verdi, as Sketched by Viafora, and Reproduction of Letter in Which Composer Ordered His Annual Consignment of "Spaghetti."

This letter is in the possession of G. Viafora, of the MUSICAL AMERICA staff, to whom it was given by a Neapolitan friend. It was written in 1880, or in the midst of that sixteen-year-long period when Verdi wrote no operas. It is evident from the tone of the letter that this order for the various forms of "spaghetti" was an annual custom with Verdi. With not-too-serious music lovers the question then arises, "Is there any connection between Verdi's eating this 'spaghetti' every year and his non-production of operas between '71 and '87?"

As gastronomical causes often produce traceable effects upon the output of the brain, is it too absurd to fancy that the composer's diet during this time may have had something to do with his creative work. If so, did Verdi eat too much "spaghetti" per annum? Good Italians will tell you that it is impossible to eat too much "spaghetti." Then, did he eat too little of the Italians' favorite, or was the article



supplied by "Cesarino" not highly nutritious? Musical wiseacres may "pooh pooh" such fancies of the dietitians and may insist that Verdi wrote no operas during those sixteen years simply because he was undergoing a reaction between the creative style of his early works and the more modern style presaged by his "Aida."



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